

CARLETON UNIVERSITY



FROM IMMENSITY

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LOWE-MARTIN No. 1137

CUSA's election odyssey "We hate their guts."

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Volume 7, Number 1 June 17, 1977.

THE CHARLATAN



The Carleton University Students' Association (CUSA), spent several weeks and \$1,800. on a provincial election campaign against Premier Bill Davis and the Conservative government.
"I can't claim any victories," said CUSA President Ben Lachance.
Members of the CUSA executive, including Lachance, and CUSA political researcher Doug Coupar are shown above picketing Ottawa South Conservative member Claude Bennett's election headquarters.

Peter Larock

The Progressive Conservatives have formed another government in Ontario. They have done so without the blessing of the Carleton University Students' Association (CUSA).

"We don't respect them. They are not working in our interest," said Doug Coupar, CUSA's political researcher. "When you come right down to it we just hate their guts and want people to know it."

The logical extension of this discontent, said Coupar, was the mounting of an anti-Davis campaign in the weeks before the election.

A week after the election was called April 29, the CUSA executive sat down as a group to determine the extent of their involvement. Because CUSA had been opposing tuition fee increases all along, the executive decided that that momentum should be carried on.

At the same time, the Ontario Federation of Students (OFS) met to work out their strategy. It was decided the Federation would oppose the Tories and encourage people to vote for one of the alternatives.

OFS came out with a pamphlet questioning Tory policies on unemployment, tuition and student aid.

CUSA carried the campaign further, coming out with two different pamphlets and a poster blitz.

It also purchased ads on the campus radio station and in The Ottawa Citizen.

Coupar said because the public perceives students as only being concerned with tuition fees, it was decided other issues should be taken into consideration.

Five issues were chosen as priorities—tuition fee increases, unemployment, social services and university cutbacks, and housing.

"Universities with resources and money should not limit themselves to just the geographical boundaries of the university," said Coupar.

"Any election period is a good time to raise election issues. We are happy the campaign went as smoothly as it did."

CUSA President, Ben Lachance, said about a dozen people phoned complaining about CUSA's right to run such a campaign. Lachance said he managed to get most of the objectors to understand CUSA's rationale for running the campaign.

Some of the more vocal opposition came from Mark Trusler, a part time student at Carleton.

Trusler phoned The Ottawa Journal to say he resented being handed a pamphlet at summer registration asking him not to vote conservative in the upcoming election.

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Prospective applicants should contact:

**Stephen Cole
Editor-in-Chief
531 Unicentre
231-5518**

as soon as possible

THE CHARLATAN

Volume 7, Number 1
June 17, 1977

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6

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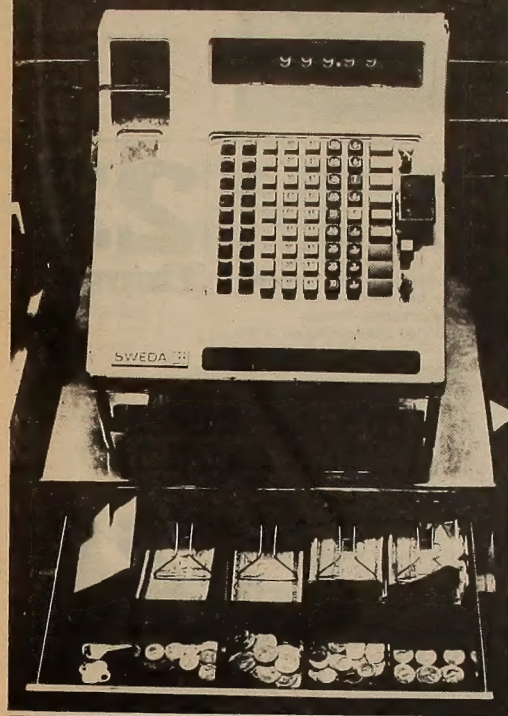
1. Available to all Carleton University students if they can legally work in Canada.
2. Must be 18 years of age.
3. Job descriptions are available in Room 401 Unicentre.

When:

1. Applications will be given out on June 22 at 9:00 a.m. in the CUSA Office, Room 401 Unicentre. Applications must be returned before 4:00 p.m. the same day.
2. Interviews will be held Thursday, June 23.
3. The applications will be given out on a first come, first served basis.
4. There are a limited number of applications for each position.

The Charlatan is a newsmagazine published weekly during the fall and winter academic sessions, and monthly during the summer session. The publisher of The Charlatan is the Carleton University Students' Association (CUSA) Inc., Ottawa, Ontario through the joint Board, care of The Ombudsman, Chairperson, Carleton University. Editorial content is the sole responsibility of the editorial staff. Subscription rates are \$8.50 for the academic year, \$12.00 for institutions. The Charlatan is a member of Canadian University Press (CUP), a national cooperative news agency. The Charlatan is a sustaining member of the Ontario Weekly Newspaper Association (OWNA). The Charlatan is authorized as a unit of Associate Members by the Ottawa Newspaper Guild, Local 205. National advertising for The Charlatan is handled by Youthstream, 307 Davenport Road, Toronto. For local advertising telephone (613) 231-7479. The Charlatan is located in Room 531 Unicentre. Telephone 231-4480, 231-4483.

TUITIONS RISE Faculty budgets up slightly



Richard Young

Carleton's budget for 1977-78 reveals that while the Faculty of Arts departmental budgets were the only ones to be clipped by the accountant's pen; no faculties can boast any serious increases. All other departments received increases from three to five percent.

After all the figures are tallied, the university budget indicates a deficit of one-quarter of a million dollars. Last year's deficit was \$374,143. Both these deficits were erased, however, by surpluses carried forward from other years.

This year's deficit, then, turns into a \$22,000 surplus, which Dennis Ross, the chairman of the Board of Governors said isn't much to end the year with.

Jack Kettles, the director of finance for Carleton, was asked to throw a bouquet or brick at the budget and replied: "It's as good a budget as we could get together under the circumstances."

The circumstances he referred to are union contracts, provincial government grants to the university, tuition fees and inflation.

All these elements and more add up to a \$45,280,000 in operating expenditures set against \$44,830,000 in income.

With additional income in the form of sponsored or assisted research monies from external sources and municipal taxes (counted as income because of a Ministry of Colleges and Universities grant of \$50 per student to pay city taxes as a grant-in-lieu of taxes), the total money-flow at

Carleton for 1978 is \$49.49 million.

Expenditures account for \$49.93 million. That means a deficit close to half a million dollars.

This deficit is reduced by an estimated budgetary saving, due to unfilled staff positions (averaging 30 per year) of \$200,000. Added to that is the surplus of \$272,000 carried forward from previous years.

In the end, Carleton should be left with \$22,000 next spring.

Tuition fees account for a very small part of the income. The ministry will grant Carleton 72.6 percent of the income—that's \$36 million. Tuition fees will recover \$8.49 million.

That's more than was generated last school year. The reason is a \$100 per full-time student tuition hike (\$20 per course) which adds up to a 13 percent increase in tuition income.

The President of Carleton University, Michael Oliver called it a tight budget but said: "we can manage with it."

Dr. Oliver said although the university is to keep to an average maximum increase of five percent; that won't cut short any programs or reduce staff.

The total of the departmental budgets for the arts faculty was reduced by \$64,000 from last year's figure of \$6,680,359.

With the exception of Comparative Literature, German, History, Linguistics, Music and Film Studies, all other departments (13) had their budgets pared down.

The only substantial increase was for the two-year old Film

Studies department which increased from \$90,000 to \$118,036—much to the surprise of the chairman of the department.

Chris Faulkner, formerly attached to the English department said he "didn't know anything about" such a large figure, but explained that the department is going to make another appointment soon and they are adding one course to the curriculum.

In explaining the Film Studies confusion, Dean of Arts James Downey said the large figures are for salaries for an English and Journalism professor at work in Film Studies. He said departmental chairmen only concern themselves with the operating expenses.

"Part of the reason for the reduction in departmental budgets is that, first of all, I talked to all the chairmen and said we should try and hold the line, particularly on instructional aids and the use of the Xerox copiers," Downey said.

Another austerity move is to centralize the special lecturer's schedule. Previously there would be two or three lectures on one night sponsored by faculty departments.

It was a waste because it is obviously hard to attend two lectures at once.

Budget cuts ranged from less than one percent for the Russian department to 19 percent in the Art History department.

The other university faculties gained small increases (1976-1977 figures appear in brackets in millions of dollars): Social Sciences \$7.74 million (7.53); St. Patrick's College \$0.209 million (0.194); Science \$5.25 million (5.11); Engineering \$2.41 million (2.36); Architecture \$0.756 (0.669); Industrial Design \$0.245 million (0.226). The total faculty instructional budget is \$23,808,596. That's a \$612,795 increase over 1976-1977.

There is not much of a story to tell from the budgets of the other services on the campus. All departments increased a small fraction over last year's budgets.

Books for serious students only

Peter Rosenberg

The library is not letting students registered in the last winter session borrow books this summer without the approval of the student's department or of a professor who knows the student well.

Verna Wilmeth, the Assistant Librarian (Administrative Services) said the ban on borrowing follows an old university regulation giving only registered students access to university facilities.

But as the library wanted to give "serious students" the opportunity to use the facilities,

a form has been made up whereby a department or a professor can recommend a student be given borrowing privileges, she said.

According to University Librarian Geoffrey Briggs, the university regulation was enforced this year for the first time. In previous years, Briggs said, students who had received their marks were able to take out books and not return them.

Withholding marks is the normal sanction the university applies against outstanding bills, including those for lost or overdue books.

Wilmeth said the form could

be picked up at the circulation or information desks in the library. However, a librarian at the circulation desk said the forms were available only to students who had work from the winter session to complete, or special exams to study for.

Wilmeth promised to straighten things out when told of the librarian's statement.

"Maybe you can excuse us on this; we're having trouble ironing it out. It's a pity students are given such a runaround when all they want is something simple like borrowing a book. We are concerned about giving serious

students access to library facilities," she said.

Students who have the form completed and return it to the circulation desk will be issued with a new library card, said Wilmeth. Students registered in summer courses can use their present card to take out books.

Summer enrollment down sharply

Jacquie McNish

The sharpest decline for summer enrollment in recent years is being experienced this summer at Carleton University.

Figures from university statistician William Pickett, indicate a decline of 12 percent in enrollment for the evening division of summer school.

The 1977 total for student-enrolled in summer courses is

4,798. That's a drop of 671 from last summer's 5,469.

Breaking down the total summer enrollment figure for 1977, Pickett said the decrease in summer enrollment was due to a decline in enrollment in the Social Sciences department.

According to Pickett, the Planning Analysis Office is concerned about the drop in enrollment, and he himself was

"embarrassed" by the difference in summer enrollment figures.

Pickett declined to offer any explanation for the 12 percent decrease because he said the figures had not been formally given to Dave Brown, director of Planning Analysis and Statistics.

Brown was unavailable for comment.

No more protest?

CHARLOTTETOWN [CUP] — There won't be any national student "days for concern" in the near future.

That was the consensus reached by student leaders at the National Students Day (NSD) post-mortem conducted during the National Union of Students (NUS) conference at Charlottetown from May 10 to 14.

NUS leaders called NSD, last November's nationally and provincially co-ordinated day of student protest, poorly organized and equally poorly attended.

Calls for more nationally co-ordinated action on tuition fees, student unemployment, and a fee strike were

subsequently rejected.

Despite the failure of the conference to produce any strategy for the future, many delegates favoured greater co-operation with organized labour. Simon Fraser University delegate Brian Emery said student leaders should sit down with organized labour, "which has more experience than we do."

A suggestion for a national conference of representatives of students and labour was adopted.

The overall cost for Carleton's participation in last November's day of protest was \$2,500 according to Isa Bakker, vice-president external of Carleton university Students' Association (CUSA).



"We hate their guts."

continued from cover

"The pamphlet had the official stamp of the students' association," Trusler told The Journal. "I object to paying student fees for this purpose."

Lachance told The Journal he had every right to ask students not to vote for the Conservatives.

"The students' council was elected democratically," he said. "I ran on a campaign that politics was very relevant to student life and the majority who voted, agreed with me."

Lachance sticks neck out

"A political campaign is bound to upset constituents. My job as President could be easy if I dodged issues," he said. "I'm willing to stick my neck out, take a stand, and take the criticism that comes with it."

The only major stumbling block to the campaign was the university's Information Office.

Carleton has annual advertising contracts with all the daily newspapers in Ottawa. Advertising from all groups of the university, including CUSA, is placed by the Information Office at a much cheaper rate than if each group placed its own ads.

Norah Frood, Associate Director of Information, said it is university policy to be non-political in its advertising.

"The feeling was that had anybody found out the advertisements were placed under the university contract," said Frood, "it might be interpreted that the university endorsed the ads."

Placing the five ads on its own would have cost CUSA \$2,100, said Coupar, rather than \$900 on the university contracts.



William G. Davis

"That's about \$1,200 worth of censorship," said Coupar.

CUSA ran three ads itself at a cost of \$1,300.

"Running the ads opposed university policy," said Frood. "If someone wants to interpret it as censorship then that's their assessment. We weren't trying to be nasty."

Coupar estimated the total cost of the campaign to be about \$1800 - \$1300 for the ads in The Citizen and \$500 for 800 pamphlets, 750 posters, ads on CKCU and an all candidates meeting for the ridings of Ottawa Centre and Ottawa South held on campus May 28.

The money came out of \$2,500 budgeted last year for spending on elections.

The all candidates meeting was the only one in and for Ottawa South in the six weeks of the election campaign.

Coupar said CUSA went out of its way to find a neutral chairperson in Anahine Loubser, a member of the Department of Justice and a former president of the Glebe Community Association.

But that wasn't enough for the Conservative candidates invited.

Ottawa Centre candidate, Brian Cameron, had charged that the meeting was organized by NDP incumbent Michael Cassidy's supporters.

Claude Bennett, the Minister of Industry and Tourism said he wasn't going to go into the meeting as the underdog and have to work his way up.

(Bennett had left an on campus all candidates meeting for Ottawa South during the 1975 election campaign when he was booed by the crowd.) Carleton students were involved in demon-

strations on May 30, at Claude Bennett's constituency office and on June 3, at the Nepean Sportsplex where the Conservatives had a rally.

Both demonstrations were organized by the Ottawa Committee for Full Employment, a group formed by Riel Miller, an Arts representative on the students' council. The committee included a few members of CUSA.

About 20 students turned out to both demonstrations. The students protested against the

"I can't claim any victories," said Lachance, "and I make no bones about it."

Lachance said he was disappointed in the results but said it was still CUSA's duty to try to make an impact.

"I don't feel the money's been wasted," he said, "If I had to do it all over again, I can't see taking a different approach. I might try to make the leaflets less rhetorical, but that's all."

Bennett said he didn't think the students affected the election one bit.

"I don't think it is the student's mandate to carry out such a campaign," said Bennett, "just as it is not my mandate to tell the federal government how to run its foreign policy."

Bennett said the CUSA ads in The Citizen only succeeded in creating revenue for the paper and alienating the community.

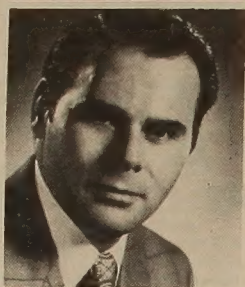
"As I was campaigning from door to door," said Bennett, "people complimented me on not attending the all candidates meeting at Carleton, and alumni told me that they wouldn't contribute another dime to the university."

Lachance said a precedent has been set for CUSA participation in elections in the future.

As for any future campaigns by CUSA, Lachance said that would depend on the government.

He said he would like to keep in close contact with the government and make Premier Bill Davis keep one specific campaign promise. Davis said during the campaign that tuition fees would not increase in 1977-78.

"I don't like Davis," said Lachance. "Having talked to some of the ministers I've certainly found the PC's are the least responsive to not only students, but to constituents as well."



Claude Bennett

state of unemployment in Ontario, an issue which the group claimed all parties were ignoring.

On June 9, the Tories gained six seats in the legislature but fell short of a majority.

Claude Bennett was returned in Ottawa South increasing his 1975 plurality over the NDP from 3668 to 7897 votes.

Coupar said Bennett's victory might have been an overreaction by people who, because of the student campaign, grew frightened of a perceived move to the left.

"In fact if we had not launched the campaign at all," said Coupar, "Bennett might not have gained the margin he did."

Administration stalls

GAA clutches to union

Richard Young

The Graduate Assistants Association (GAA), a group of graduate and undergraduate teaching assistants at Carleton, have charged the university administration of "trying to drain our funds" and stall the GAA while it conducts its drive toward unionization.

Stan Marshall and Marion Malcolmson, organizers of the steering committee to certify the GAA as a bargaining agent for teaching assistants, research assistants and markers, said the administration is trying to carry on the delay so the GAA's legal funds will be depleted, thereby making it "difficult for us to negotiate a fall contract if the Ontario Labour Relations Board (OLRB) examinations are carried on until the fall."

Malcolmson said the administration is "digging in its heels" to oppose the certification move, since the GAA filed an affidavit for certification with the OLRB in January.

Malcolmson also said the

OLRB informed the administration and Dean of Graduate Studies, Gilles Paquet of the affidavit in February.

But, when the first hearing to decide the constitution of the bargaining unit was conducted in April, the university argued successfully that "examinations should be held to determine if assistants are in fact employees of the universities."

That decision was made despite OLRB precedents at York University and the University of Toronto, where assistants are considered university employees.

During examinations, both sides need to present legal arguments and witnesses to attest to their cases. A GAA circular states:

"The Administration has forced a set of hearings which has put the GAA in the position of having to argue that we are employees, at a great financial expense."

The basis of the unfair labour charges involve the changes in

the conditions of work, and employment of assistants. GAA members said the Dean's Office issued a letter called "Terms and Conditions of Financial Awards".

The result of the letter was, whereas in the past graduate scholarships, and assistantships monies were paid in separate instalments because of their nature as awards and salaried work, they would now be combined. That, said the GAA circular, is "an attempt to obscure your relationship with the university."

The Dean's Office letter was released to graduate students in April, three and a half months after the certification application of the GAA to the OLRB.

The GAA has filed a complaint because, they say the letter violates Section 70(2) of the Labour Relations Act, which states:

"Where a trade union has applied for certification and notice thereof from the board has

been received by the employer, the employer shall not, except with the consent of the trade union, alter the wages, or other terms or conditions of employment or any right or privilege or duty, of the employer or the employees..."

Since the April hearing before the OLRB there have been two examinations in May. And the hearing for the unfair labour practices was held June 7. The decision is still pending.

If the members of the GAA are held to be employees of the university, then the OLRB will release a decision on the alleged unfair practices at the same time, said Malcolmson.

Another examination, with Paquet as the university representative, was scheduled for yesterday. Results of that meeting were not available at presstime.

The Charlatan tried to reach Paquet for comment at his home and office but he was unavailable to comment on the GAA's charges.

UNCLAS-IFIED

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GAMES OF THE XXI OLYMPIAD

People, not statistics

Joe McKendy

Had *Games of the XXI Olympiad* chronicled the Cinderella story of the Canadian Olympic Team and its astounding rise to the top of the medal heap, it might have been a great film. But alas, a documentary is limited by what actually happened.

The National Film Board production includes the unforgettable gymnastic performances of Nadia Comaneci, Bruce Jenner's decathlon victory, and the unexpected heroics of Canadian high jumper Greg Joy. Champions are dethroned, records are broken, and new heroes emerge.

One of the film's strong points is that it does not overly romanticize the games.

The film captures highlights of the games without coming across as a visual record book. Although it follows a loose chronological order, the film does not merely catalogue various events.

It does, however, virtually ignore the controversy surrounding the construction and cost of the games as well as the political hassles resulting in the withdrawal of a number of countries.

The producer, Jean Claude Labrecque, establishes a measure of intimacy in the film. He manages to record private conversations between athletes and coaches, thus giving the viewer a realistic view of what it is like to compete in the Olympics. Coaches are shown consoling, chiding, and counselling their athletes. We see one competitor complaining she is sick of the Olympics while others are found earnestly discussing their strategies and hopes for success.

One of the film's strongest points is that it does not overly

romanticize the games. *Games of the XXI Olympiad* covers themes of winning, losing, pain, frustration and fellowship without hitting the viewer over the head. Throughout the film narration is sparse. This is effective since attempts to express recurring Olympic themes verbally would only have been tedious. We need not be told how Olga Korbut felt watching Nadia Comaneci sweep the gymnastics competitions, how an injured Cuban sprinter felt watching the finals of the event he should have been competing in, or just how gruelling the cross-country event was for the Hungarian competitor shown writhing on the ground at the finish line. The action speaks for itself.

The film's presentation of winners is also effective. In addition to scenes of self-congratulation, the film includes some less stereotypical reactions to victory. Jenner (The American Dream) expresses mixed emotions about winning. He implies that much of the satisfaction is in the struggle of competition. God only knows what weightlifting champion Vasily Alexeev was thinking immediately after winning his event. The Soviet superman could not even manage a winning smile.

One problem with the film is that it occasionally lacks continuity. In the midst of segments following the progress of the modern pentathlon and decathlon, unrelated scenes of shooting, handball, sailing, and rowing are included. These scenes can only confuse the viewer.

In spite of this, *Games of the XXI Olympiad* must be considered a successful film. It avoids many pitfalls which might ordinarily plague a film of this nature and provides a more person-oriented view of the Olympic Games.



The stars in *Games of the XXI Olympiad* include the Decathlon gold medal-winner, **Bruce Jenner** (left) and Romania's **Nadia Comaneci** (right). The film opens and closes with the Marathon, accompanied by André Gagnon's original score.

Carleton hosts games for the disabled

Joe McKendy

Over one hundred physically handicapped people participated in the second annual Eastern Ontario Games for the Disabled at Carleton University last weekend.

Don Patterson, a Carleton graduate confined to a wheelchair, was Chairman of Services for the games. He explained that the thrust of the games is threefold. The major objectives are to get handicapped people involved in recreational activities, to establish a sporting event of some excellence which will give the disabled a higher profile, and to educate the non-handicapped.

Participants included blind people, amputees, those confined to wheelchairs, paraplegics, and those with neuromuscular disorders. A wide variety of events were held, including swimming, table tennis, basketball, track and

field, and weightlifting. Patterson said swimming events were the most popular.

The emphasis in these games is primarily on participation according to Patterson. The Ontario Games for the Physically Handicapped, which started yesterday in Brantford, are more geared to those seriously interested in games for the disabled, Patterson said.

Social events play a large part in the games. Patterson said these events were attended by both the handicapped and the able-bodied. He feels many people view the disabled as "freaks" simply because they have never had the opportunity to interact with them. This is one reason the games' organizers encourage able-bodied members of the community to mingle with the disabled as spectators, officials and guests at social gatherings. The social activities included a pub and dance, a wall painting party, a movie night, a series of

audio-visual presentations about the disabled and a banquet to wind up the weekend's activities.

Competitors in the games pay a small entry fee. Financial assistance is also provided by the Ministry of Culture and Recreation and the Regional Municipality of Ottawa-Carleton. Pierre Jolicoeur, chairman of the games, commended local businesses and volunteer groups for their support.

The games were organized by Handicapped United in Brotherhood (HUB), a centralized organization attempting to co-ordinate services available to the handicapped in Ottawa-Carleton.

Both Jolicoeur and Patterson remarked that things were running smoothly despite a broken elevator in the physical recreation building. It proved to be a minor obstacle for anyone who had come that far already.

Riders sweat it out at Carleton

Joe McKendy

For the fifth year in a row, the Ottawa Rough Riders are using Carleton facilities for their training camp.

Housing Director Dick Brown, said 65 to 75 players booked in for a two week period which began June 2. Brown added that many rookies, particularly the imports, wind up staying in residence for the duration of the summer.

Despite one of the players

being charged with possession of a dangerous weapon at the pub last year, Brown said accommodating the Rough Riders did not pose any particular problems. He declined to comment on how much revenue was generated for the university by the team's stay here.

If you haven't seen them sweating it out, the team's publicity office said they may be at it here again next week.

FESTIVAL FOR THE FOLKS

Music you can take your mother to, weather permitting

Festival for the Folks
July 1-3, Britannia Park
Pewee

Peter Rosenberg

"Really the whole thing depends on the weather," said Carleton University Student Association (CUSA) programming director Sheldon Wilner of this year's Festival For The Folks. "If it rains all weekend we're out \$30,000."

Such facetious predictions of doom notwithstanding, Wilner is very optimistic about this year's festival. "We might be able to make a couple of thousand dollars this year, which we can use as a base to get next year's festival rolling," he said.

Wilner is not the only one with his fingers crossed. Both last and this year's student councils have agreed to underwrite the expenses for a festival which last year lost \$15,000 dollars in its first incarnation. A later benefit by a few of the performers at the original festival raised \$11,000 to offset that debt, and in the process revived the possibility of a second festival.

Even CUSA finance commissioner Harvey Tepner, who was originally opposed to risking another loss, is now willing to take a small loss considering the benefits such a festival can bestow.

"The experience of doing the festival may be a bargaining point in trying to arrange future activities... Besides, students are happier if we do the festival than if we don't," Tepner said.

The festival is Wilner's brainchild. He decided to try an Ottawa festival after a couple of trips to the folk festival in London, Ontario.

"I went down there and it was just fantastic; there were all kinds of people there having a good time and I said to myself, 'My God, Ottawa needs something like this'."



Sheldon Wilner

For last year's festival, he tried the format used in London: three days of free music ending in a paying concert on the final night featuring the performers from the festival. The format worked in London; it didn't in Ottawa. The paying concert at the Civic Center was a bomb, and it was at that concert that Wilner and CUSA expected to recoup their expenses.

That failure necessitated several changes in this year's undertaking. The festival was incorporated, making it responsible for its own finances. But as it didn't have the money to get started, CUSA is guaranteeing the expenses, including a loan of about \$15,000 to pay the performers. The festival has also received a \$1,500 Ontario Arts Council grant to help offset expenses, as well as a \$5,000 Young Canada Works grant to pay the staff organizing it.

The festival is being held at the Britannia Bay park, a switch from last

year's Brewer's Park location. And instead of relying on a final night paying concert, admission of a dollar-fifty a day, or three dollars for a weekend pass, will be charged for entrance to the main bandshell. Besides the bandshell, there will be four work-shop areas, one of them especially for children; these will be open free to the public. A crafts area, and food and drink concessions round out the facilities.

The selling of a festival

Wilner expects the admission fees to the bandshell will cover about two-thirds of the festival's \$30,000 cost. "I know it sounds like a lot," he said, "but I think we can sell 1,500 weekend passes, before the festival, and another 12,000 day passes over the weekend."

"You're not going to easily sell a person a five dollar per day ticket to a festival like this, which is about what it would cost for us to break even on admissions alone."

"That's why we'll be selling t-shirts, programs and buttons as well, because you can get people to buy a ticket and one of the above."

Revenue from souvenirs, food and liquor (Wilner hopes to license a 200-person, air-conditioned room in a pavilion at the site) are expected to cover the remaining third of the expenses.

According to Wilner, the Festival For The Folks is the only Ontario folk music festival using exclusively Canadian performers. This is by design, as Wilner said he is adamant about promoting Canadian talent. And while the music ranges from folk to bluegrass, and country to classical (Liona Boyd), it is all acoustic in nature.

Wilner gave two reasons for this: "We want to make this a real Festival For The Folks; in other words we want to draw not only the folkies, but the general public of all ages. Now a middle-aged housewife will be turned off by an electric guitar, but she will at least listen to acoustic music, and get to like it if she doesn't already."

"The other reason is that acoustic folk music is simply more indigenous to Canada, seeing as rock'n'roll is really an American phenomenon."

Biculturalism CUSA-style

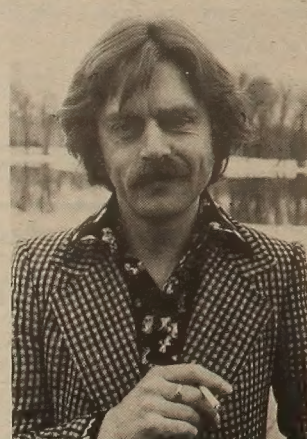
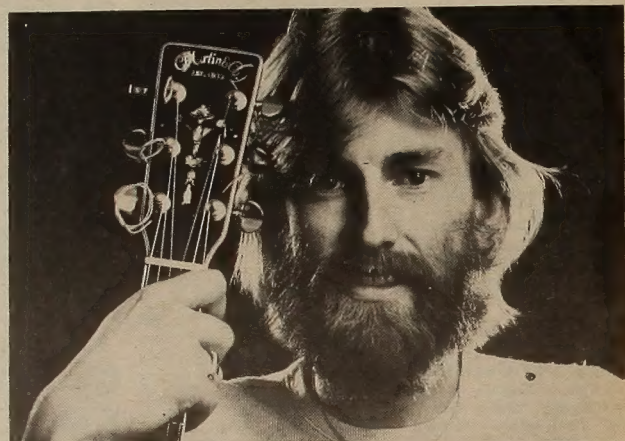
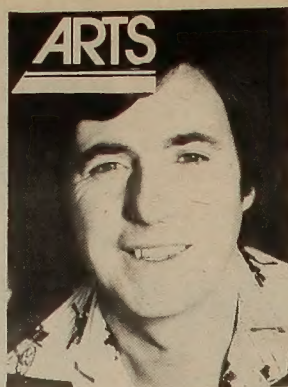
As far as getting a cross-section of Canadian talent, Wilner is as good as his word; publicity manager Robbie Braide said there were acts from almost every province in the country. A quarter of the acts are French Canadian. These range from better-known performers like Cano and Robert Paquette to an up-and-coming Montreal band called Barde. Barde specialize in traditional Acadian and French Canadian music and are also noted for their intricate vocal arrangements.

Better-known performers at the festival include David Wiffen, Willie P. Bennett, John Allen Cameron, Pear of Pied Pumpkin, Liona Boyd, David Bradstreet and the inevitable Valdy.

Braide, the former music director of CKCU-FM, said other acts to watch for were the Frank Koller Quartet, an Ottawa jazz ensemble out of the Wildflower Café and a group called Derby, Saunders and Street.

"They're a country band with Hall and Oates style vocals. I ran into them by chance at Rooster's and I was immediately impressed."

Braide also mentioned Gerty, Betsy and Blue, a group that backed up Bim on his two albums, as a band worth looking out for.



Included among the artists appearing at Festival for the Folks are: (top to bottom) John Allan Cameron, Liona Boyd, Dave Bradstreet, David Wiffen and Ian Tamlyn.

Aside from the main stage, four smaller workshop stages will run through the day, with performances and demonstrations by people from the main bandshell.

A square-dance workshop by the Humber River Valley Boys is typical of the activities at three of the stages. The fourth stage has been programmed with children in mind.

Not a day-care centre

Pat Patterson, the talent co-ordinator for the children's stage, said activities will alternate between on-stage performances and crafts workshops like mask-making and puppet performances.

The performers range from puppeteers and jugglers to Toronto singer Raffi, who specializes in singalongs. A finger-painting area is planned to catch the overflow from the craft workshops, which can only

accommodate about 25 children; performance audiences are restricted by the size of the site.

Patterson said the children's stage is definitely not a daycare centre, and that children who can't take care of themselves should be with their parents.

Barring rain, Wilner predicts the festival will be not only successful entertainment, but financially solvent. Others around him are less optimistic on the latter point, but haven't let this disturb their work, which appears as organized as can be expected in such a venture.

Weekend passes for the festival may be obtained at Treble Clef, Record Runner, Sam's ABC Music, Lightening Bakery, Ottawa Folklore Centre and at Rooster's Coffee House in the Unicef Children under 10 accompanied by an adult will be admitted free of charge.

Volume 7, Number 2, July 8, 1977

THE CHARLATAN

FOLK FESTIVAL LOSES \$5,000.

Who foots the bill?



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opticiens/opticians

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Ralph Lauren

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THE CHARLATAN

Volume 7, Number 2,
July 8, 1977

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FESTIVAL FOR THE FOLKS

Eight lost hours of revenue, \$2,000 of missing t-shirts tell the story

Stephen Cole

Last weekend's Festival For The Folks (FFTF) lost money. It is uncertain at this time how much of the projected loss FFTF is expected to pay back and how much the students' association (CUSA) is prepared to absorb.

"Our figures indicate that we'll lose around five or six thousand dollars... We haven't figured out how we're going to come up with it, but whether it's a Christmas concert or whatever, we'll come up with the money," said FFTF trustee John Chenoweth.

The festival is incorporated and responsible theoretically for its own financing. But CUSA guaranteed FFTF's expenses and lent the festival \$15,000.

It is now up to CUSA to

decide how much of the loss they will absorb.

"If it turns out the festival loses less than \$4,000 I think CUSA will be prepared to absorb the loss in its budget... If they lose more than that, however, we'll have to ask the festival to come up with more money," said CUSA Vice President Executive Ronnie Lebi.

Last year FFTF lost \$15,000 at Brewer Park in under almost ideal conditions. This year's projected loss of \$5,000 under adverse conditions at Britannia Bay Park is seen by festival organizers to be an acceptable loss.

"We didn't do as well financially as we had planned but that was due primarily to the weather," Lebi said.



"Because it rained everything suffered. All our money generating services were related. We charged people a buck and a half at the gate hoping that when they got inside they would buy something to eat, have something to drink in the bar, or buy a t-shirt," Lebi said.

The manager of The Pub, Ron Mertens, who also had a hand in the festival, reported the festival lost eight hours gate revenue because of the rain.

"We were making about \$500 an hour so you've got to figure we lost at least \$4,000 right there," Mertens said.

Chenoweth figures FFTF lost another \$2,000 in projected earnings because the person contracted to come up with the t-shirts never materialized.

"Kenny Nicholson was supposed to come up with the t-shirts. We haven't seen or heard from him since last Friday. That guy cost us two grand," said Chenoweth.

Nicholson, who runs a t-shirt and poster shop on 494 Somerset St., was unavailable for comment.

All parties involved with the festival agree FFTF was an artistic success. And all parties have said there will be a festival next year. But changes will have to be made according to Chenoweth.

"If I had to do it all over again I would have charged \$2.00 admission. People were paying us with bills and we were having hassles with change anyway. From the response I received two bucks wouldn't have been too much to ask.

"We have to get a better commitment from our staff. We were having trouble keeping them Sunday night. They'd worked hard and had busted their asses all weekend, so I

guess they figured they would take the last night off and see some of the groups.

"The only trouble was we were having trouble with crashers and this was our peak day, too," Chenoweth said.

Chenoweth stressed the

importance of FFTF paying its own way.

"The festival has to establish itself if it wants to be an ongoing thing. We can't always be in a position where we'll be at the whim of an organization like CUSA."

Tuition hike cited as reason for enrollment decline

Jacquie McNish

The \$20 tuition fee increase has been cited as the main reason for the 12 percent decline in the enrollment for evening division classes of summer school.

Dave Brown, director of Planning Analysis and Statistics, allowed that "there are many possible explanations for the decrease. But," said Brown, "\$20 is not peanuts. This is something people think about."

While the fee increase is an explanation for the decrease Brown said "there may be all sorts of other reasons."

"The number of courses available this summer is not as large as in previous years." He also said "the advertising for the courses might have been ineffective."

Brown said he was unable to comment on what implications the enrollment decline had on the university budget.

"No statements about the effect on the budget can be made until summer day enrollment is checked.

"We assumed this summer the enrollment would remain the same," Brown said. "We would be very concerned if a similar decrease took place in the fall."

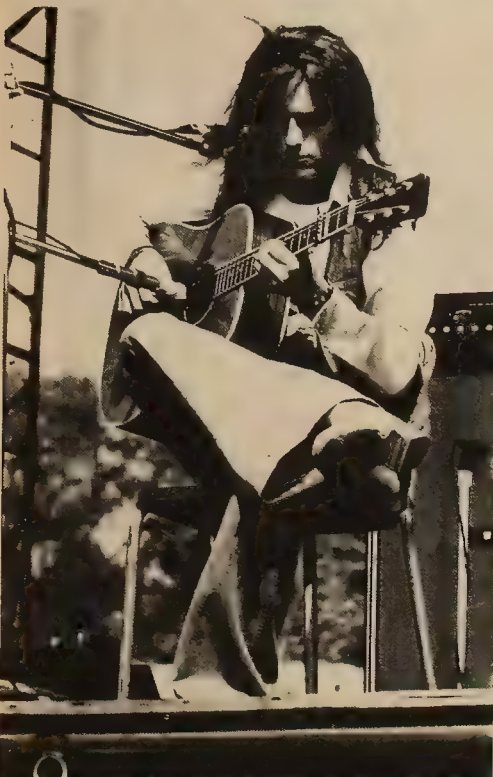
Carleton University Students' Association (CUSA) Vice-President External, Isa Bakker agreed the tuition increase might be a significant factor leading to the summer day enrollment decline.

Bakker said high unemployment figures may have also lead to an overall decline in student enrollment.



Dave Brown

"As a consequence of unemployment figures, students might be attending colleges and technical schools," said Bakker. "schools which prepare students more for the job market."



Peter Chupin, one of the performers at the second annual Festival for the Folks

NUS called "insecure"

Unemployment conference delayed

Jacque McNish

A national conference on youth unemployment that was to be held at Carleton this fall has been delayed, and a spokesman for Carleton said the delay is because of leadership problems

within the National Union of Students (NUS).

"NUS have leadership problems. They're afraid to move unless they've got the nth degree of support. They're very insecure," said Doug Coupar,

Carleton University's political researcher.

The decision to delay the conference was made by the Central Committee of NUS during their meeting in Ottawa on June 29 and 30.

"NUS traditionally gives the political kiss of death to anything that seems to be going along too speedily, to the detriment of the organization," said Coupar.

The proposed conference on unemployment was presented to the central committee by Carleton University Student's Association (CUSA) at a NUS meeting in May.

The purpose of the CUSA proposed conference was to establish ties with organized labour so that a coherent attack on unemployment could be mounted.

According to NUS's Executive Secretary Dan O'Connor, the Central Committee approved the unemployment conference in principle but wanted to look at the feasibility of holding such a conference after Christmas.

Coupar argued that it was important to hold the conference in the fall. "That's when people still remember what it was like to be unemployed," Coupar said.

O'Connor said the Central Committee decided they weren't in a position to approve the proposed conference and moved to save discussion on the conference for the next NUS meeting.

The next NUS meeting will not be held until October 21,



"NUS have leadership problems...they give the political kiss of death to anything that seems to be going on too speedily," said Coupar.

when delegates from all across Canada will meet in Calgary.

According to O'Connor, NUS was more in favour of initiating relationships with organized labour on a smaller scale. O'Connor said NUS was presently working out a relationship between students and labour in Halifax and Dartmouth.

"This is the correct kind of first step rather than a large conference such as CUSA proposes," O'Connor said.

"NUS is so paranoid about

rushing into things that they put a chill into those campuses that want more than talk," Coupar said.

According to O'Connor the unemployment crisis is so severe all across the country that a conference on unemployment will have the same support after Christmas as it might have in the fall.

"All through the academic year unemployment will be a major issue with students all across the campus," O'Connor said.

Chevron debacle nears end

WATERLOO [CUP] - After nine months of bitter political fighting, the feud between the University of Waterloo's student newspaper, The Chevron, and the Waterloo Federation of Students (WFS) appears to be nearing an end

Except for a clause dealing with the ratification of editorial board members, Chevron members agreed, on June 21, to accept a provisional agreement made by WFS.

The clause that The Chevron finds objectionable would allow WFS control over editorial board hiring. In the past only editorial board members who were not students needed WFS ratification. Under the provisional agreement all editorial board members had to be ratified by the WFS.

Ron Hipfner, Vice President of WFS agreed with the Chevron's criticism of the clause. But a change in the agreement remains subject to council approval.

The provisional agreement, made on June 20, offers the

Chevron \$15,500 for back debts and legal fees. The federation also promised to reinstate the paper's budget for the 1977-78 year, and to restore mail and telephone services to the offices.

The ratification of the agreement would mark the end of The Chevron's independent production and occupation of campus offices.

The newspaper was officially closed on September 30 when WFS withdrew The Chevron's funding.

Shane Roberts, the then time president of WFS, charged that the Anti-Imperialist Alliance, a campus group affiliated with the Communist Party of Canada, had taken over the editorial policy of The Chevron.

The charges were never substantiated.

The lengthy dispute has been marked by several court cases and legal suits from both sides.

The Chevron and the student federation have agreed to an investigation of the paper's closing when the agreement is ratified.

Dean calls GAA unionization plans "fantasy"

Peter Larock

The Dean of Graduate Studies, Gilles Pacquet, has labelled charges by the Graduate Assistants Association (GAA) that the university is trying to stall the GAA's drive toward unionization as "fantasy."

"We have a difference of opinion about approaches," said Pacquet. "We have never in any way tried to stop the union movement. I don't accuse these people of being anything but misguided."

The GAA is a group of graduate and undergraduate teaching assistants at Carleton. The group is trying to certify the GAA as a bargaining agent for teaching assistants, research assistants, and markers.

Stan Marshall and Marion Malcomson, organizers of the steering committee for the certification of the GAA, said the administration is trying to carry on the delay making it "difficult for us to negotiate a fall contract if the Ontario Labour Relations Board (OLRB)

examinations are carried into the fall."

Pacquet said the GAA has brought the increased legal fees upon itself. "I would have preferred to talk to people," said Pacquet. "I have an open door policy and it's quite clear. I have not to this day had a visit from the GAA. They have chosen the legal route."

The GAA filed an affidavit for certification with the OLRB in January. At the first hearing to decide the constitution of the bargaining unit in April, the university successfully argued that examinations be held to decide if assistants can be considered employees of universities.

That decision was made despite OLRB precedents at York University and the University of Toronto, where assistants are considered university employees.

There were two examinations in May and one in June where both sides presented legal arguments and witnesses for their respective cases.

Pacquet said the GAA wanted the two precedents to apply to Carleton without looking at possible differences between York University and the University of Toronto and Carleton University.

"My argument is I don't believe the precedent is the same," said Pacquet. "I simply feel our organization is so completely different (from other universities) it's like day and night."

He said there are a large number of graduate students at the University of Toronto who are Ph.D. students. He said they may spend three or four years at the university and teach first year undergraduate courses.

Pacquet said 80 percent of Carleton's graduate students are in a Masters program and usually stay for 12 months. He said they work in conjunction with professors on courses as part of the learning process, but don't teach their own courses.

"I don't believe they are employees," said Pacquet. "At Carleton we've been doling out money to graduate students who are not necessary."

He said the graduates are paid \$3,000 for 20 weeks work at no more than ten hours a week, making it a \$15 an hour wage. He said 15 years ago the faculty members handled all the tutorial groups themselves.

"I will continue to argue they are not employees," said Pacquet. "At the University of

Toronto I would have said they were employees."

At the examinations by the OLRB, professors made presentations on behalf of the GAA arguing that teaching assistants are a necessity and not just part of the learning process.

Pacquet said it was possible for faculty members to share the unionization view. "But, in Philosophy for example, which is overstaffed, to say it is necessary I find hard to believe," he said. "Other people are very ardent union defenders as a matter of course."

The GAA laid unfair labour charges on the university after graduate students received a letter in April announcing that graduate scholarships and teaching assistant salaries would be paid in one lump sum. Before they were paid in separate installments because of their nature as awards and salaried work.

A GAA circular to its members said this was "an attempt to obscure your relationship with the university." The GAA filed a complaint under Section 70(2) of the Labour Relations Act. The act states that an employer cannot change the conditions of employment after the union has applied for certification.

"I demonstrated to the Board that this process was the result of a decision made long ago," said Pacquet. He said the idea

had been approved by the Board of Governors in 1974 and was included in the budget last fall.

"I didn't dream it up after certification," he said. "There was no way we changed our procedure."

Pacquet said the only conclusion arrived at during the June 7 hearing into the unfair labour practices was that a decision couldn't be reached until a decision was made on the status of students as employees.

"They can't accuse me of costing them any money," said Pacquet, "because they made the charges and had to go to Toronto."

Malcomson said she expects to have a decision by the middle of August. "I'm sure we have it," she said. "We never believed he had a case because of York and Toronto."

"If I lose, I lose," said Pacquet. "The Board will make its decision on the basis of a fully documented case and I will not challenge their decision."

Pacquet said the graduate program at Carleton has improved over the last four years, with the full time graduate student level being doubled.

But he said he is worried about what might happen if the GAA is certified. "I've had good results," he said. "I think the alternatives are worse. Much of the gain will be lost."

Insufficient foreground

CKCU files for divorce

Stephen Cole

CKCU, Carleton University's radio station, has filed for divorce from Radio News, the School of Journalism's weekday news service.

Citing irreconcilable differences, CKCU station manager Randy Williams decided to drop Radio News from FM programming.

We're incompatible. Radio News is after an instantaneous AM thing. We're FM. We want more background information, more in depth stuff, more foreground information. Radio News is still an AM operation," said Williams. "It will be carried on carrier current (the university's in house AM network).

We're not interested in the day to day mundane things on campus, what's happening to the toilet rolls in the Unicentre and things like that. They're things people on campus aren't even interested in, let alone people off campus," Williams said.

In May, Williams went to the Broadcast Policy Board (BPB).

"I told them I intended to tell the School of Journalism that we didn't intend on carrying the School of Journalism any longer. They told me it was a broadcast policy decision and

that it wasn't in their hands.

"So now it's up to the School of Journalism. They can protest to the BPB if they want," Williams said.

Radio News Director, Joe Scanlon declined to comment on the CKCU move.

"My job is to supply the news service. Because I supply it, it's better for me not to comment on those sort of decisions. I could be accused of being biased," Scanlon said.

The School of Journalism Director, Stuart Adam is on a sabbatical in Israel. Acting director of the school, Jay Weston is on a two week vacation and was unavailable for comment.

"We haven't shut the door on the School of Journalism," said CKCU assistant station manager, Craig Mackie. "We're hoping for some form of service from them in the future," he said.

"But they're going to have to accommodate to us," said Williams. "I'm the one who has to be responsible for everything on the airwaves."

Williams said one of the problems with Radio News was that while it was a solid educational venture, it wasn't of sufficient quality to go FM.

"The students who work for

them are not trained at all before they do their broadcasts. Some of the people working there are not even interested in working in radio. They're interested in working in print or television. It's just another course they take.

"They go on air. They learn by their mistakes. I have no quarrel with that as an educational process. I know they're doing the best they can and I appreciate all they've tried to do. But again we have no control with what they do."

Williams said CKCU was still shopping around for a better way to cover important campus events. He didn't preclude the use of Radio News to cover special campus events.

"We'll still have them on AM and we can always plug in if something happens on campus that we feel is worthwhile covering," he said.

The School of Journalism gives CKCU a grant of \$5,000 a year. But Williams said no amount of money could influence the decision to drop Radio News from FM.

"Nobody buys time on CKCU. The decision to drop Radio News was a management decision. As such, financial matters never entered into it," Williams said.



"We're incompatible. Radio News is after an instantaneous AM thing. We're FM," said CKCU station manager Randy Williams.

Grad advertises, becomes media celebrity, finds a job too.

Peter Larock

If there was a prize for the most imaginative method of finding employment, Terry Creighton would have to be a contender.

After six months of rejection slips, 24-year-old Creighton, a civil engineering graduate from Carleton ran an ad in the careers section of the Ottawa Journal.

Headlined "Civil Engineering Firms Take Note," the ad explained how Creighton had applied to over 100 companies, had an excellent reception from all of them, but was rejected because he didn't have any experience.

The ad said Creighton would like experience in his own profession, but "would gladly do anything."

With the ad came a wind-fall of media coverage. Articles appeared in both English language dailies and there was coverage on local television using Creighton as a prime example of the frustrations of job hunting.

Two weeks later Creighton not only had a job, but he had offers to choose from. Five or six companies phoned him for interviews. He took a job as a scheduling officer with Combustion Engineering, a Montreal firm which is moving to Ottawa at the end of the month.

"It's not exactly civil engineering," said Creighton. "I'm doing work schedules. It will give a good background."

The ad helped quite a bit," he said. "It was something

different that had never been done before. You have to do something different."

But despite the novelty of the ad and the wind-fall publicity that came with it, both Creighton and his boss, Graham

Oldford, agree Creighton's success was due more to good timing than a wonder cure for unemployment.

"It was just a fluke," said Oldford. "As a matter of fact we forgot about the ad after the

interview."

What happened was an employee of Combustion Engineering had seen Creighton's ad and brought it back to Montreal. At the same time as Creighton was running his ad, Combustion Engineering was running an ad looking for people.

The firm was looking for someone with a civil engineering degree, but not any particular experience. "We have to train somebody from scratch," said Oldford. "The degree was the only experience we wanted."

Creighton was one of the first interviewed for the job. Oldford said they received about 30 applications and interviewed five or six people.

"When I heard there were a whole bunch of others, I just thought here we go again," said Creighton.

But Creighton didn't get a rejections slip, and is now in Montreal until the end of the month when he will return with the company to Ottawa.

"I don't know if industry gave it (the ad) much attention," said Oldford.

Asked if he had to be impressed by someone to hire them, he said, "It's not a matter of impressing, it's need. You can tell when someone wants a job."

"We like people who show effort and try. You don't want to see someone slouched over a chair looking at you as if he has five more interviews to go to that day."

He said people have to pound on doors and be willing to move into fields other than their own to find jobs.

PARROTT:

Importance of university education "oversold"

ELORA [CUP] - The importance of obtaining a university education has been oversold, according to the minister of colleges and universities, Harry Parrott.

Speaking to a group of high school students in Elora, Ontario on June 7, Parrott said, "If the glamour of the university is gone, it is because those in my generation oversold the importance of post-secondary education at the university level."

Parrott said high school students should take a long look at the alternatives before deciding on a university education.

"I, along with an awful lot of other people, fully believed that going to university was a sure ticket to a better income."

"If you wish education for the sake of becoming a more rounded person, then I wish you all the best," said Parrott.

Civil Engineering Firms Please Note!

As a sixth month graduate, with applications and interviews in over 100 companies, I have had excellent reception but the stock answer "You have no experience."

Would like to work in my profession and will gladly do anything at an hourly (or salaried) rate.

I would certainly like experience in engineering!

Have worked part-time and summers since 16 years of age. Good references. Have car.

Please call Terry
225-8205, after 6 p.m.

Second summer of record unemployment

OTTAWA [CPA-CUP] - Figures from Statistics Canada indicate that Canada is heading into its second consecutive summer of record youth unemployment.

Based on a May study, the statistics, released on June 14, show a 13.7 percent unemployment rate for Canada's young people.

A spokesman for the National Union of Students (NUS), said the situation is going to worsen as the summer continues.

"Last fall no one dared to guess if Canada could stand a

second summer of record high youth unemployment," said NUS president Ross Powell. "Unfortunately we are about to find out."

"Students who need summer jobs can't even find enough work to pay their tuition fees for the fall. Graduates of virtually every program offered by Canadian post-secondary institutions are discovering that they are unable to find satisfactory employment in the field for which they have been trained."

THIS SUMMER IN OTTAWA

8 friday july

Two Budd Boetticher westerns: Ride Lonesome and Comanche Station will be presented at the NFT tonight at 7:30 and 9:30.

Dave Bradstreet will be in Rooster's tonight and tomorrow from 8:00.

White Ginger is in The Pub tonight and tomorrow from 8:00.

Festival Canada continues in the NAC Opera tonight with a performance of Ariadne Auf Naxos at 8:00.

Monique Leyrac is featured on CBC's Camp Fortune stage tonight and tomorrow at 8:30.

The 1948 film production of Hamlet will be screened at the Towne at 7:30 p.m., followed at midnight by The Man Who Fell to Earth and Future World.

Continuing at the Conference Centre on Confederation Square is Photo '77, an exhibit of Canada's finest photography.

9 saturday

More westerns at the NFT tonight: The Deadly Companions at 7:30 and Major Dundee at 9:30, both directed by Sam Peckinpah.

The Huggett Family will appear in the NAC Theatre tonight at 8:30.

The opera Don Pasquale opens at the NAC tonight at 8:00. Alfred Hitchcock's Rebecca (photo below), is featured at the Towne tonight at 7:30 and 9:30.



13 wednesday

Un Homme et une Femme will be screened at the Towne tonight at 7:30 and 9:30.

The Sam Peckinpah westerns Ride the High Country at 7:30 and The Wild Bunch at 9:30 are at the NFT tonight.

Appearing nightly until Saturday, Dave Bradstreet is in Rooster's from 8:00.

Don Pasquale, a Festival Canada opera, will be staged in the NAC Opera tonight and Saturday evening at 8:00.

Un Soirée-Variété, featuring Lougarou, Robert Grégoire and Louise Forestier, will be presented at CBC Camp Fortune tonight and tomorrow at 8:30.

14 thursday

More films by Ken Russell tonight at the NFT: Always on a Sunday and Diary of a Nobody at 7:30 and Savage Messiah at 9:30.

KISS will perform in the Civic Centre at 8:00 tonight.

The Beaux Arts Trio will be at the NAC Theatre tonight and tomorrow at 8:30.

15 friday

Two Sergio Leone westerns are the film fare at the NFT tonight: A Fist Full of Dynamite at 7:30 and The Good, The Bad and The Ugly at 9:30.

Colleen Peterson, accompanied by Prairie Oyster and Michael O'Reilly & Cody appear on the CBC's Camp Fortune stage tonight and tomorrow at 8:30.

Lawrence of Arabia, David Lean's 1962 screen spectacular will be presented at the Towne tonight at 7:30. (Photo right: Omar Sharif and Peter O'Toole.) At midnight, Joe Cocker in Mad Dogs and Englishmen and Frank Zappa's Two Hundred Motels.

18 monday

The Ottawa Film Society presents Mogambo with Clark Gable and Grace Kelly at 7:30 and Soldier of Fortune with Gable and Susan Hayward at 9:30 tonight at the National Library and Public Archives auditorium.

Stanley Kubrick's Clockwork Orange is featured at the Towne tonight at 7:00 and 9:30.

Stratus, an eight-piece jazz-funk band, will perform at the Blue Gardinia at 9:00.

Trio Tortelier will perform in the NAC Theatre tonight at 8:30 as part of Festival Canada.

Diane Juster is featured tonight and tomorrow at CBC Camp Fortune, nightly at 8:30.

19 tuesday

Shivers, a 1974 Canadian horror film directed by David Cronenberg will be screened at the NFT tonight at 7:30.

Bully is at The Pub nightly until Saturday from 8:00.

The Orford Quartet will appear in the NAC tonight and Thursday and Saturday evenings at 8:30.

20 wednesday

Armin Electric String Quartet, playing chamber music on electro-acoustical instruments, is on stage at CBC Camp Fortune tonight and tomorrow at 8:30.

Ingmar Bergman's The Virgin Spring is featured at the Towne tonight at 7:30 and 9:30.

A new exhibit opens at the National Gallery today entitled The Evolution of Landscape in Prints and Drawings 1500-1900.

Lisa Garber is in Rooster's nightly until Saturday from 8:00.

24 sunday

Franco Zeffirelli's Romeo and Juliet will be presented at the Towne tonight at 7:30 and 9:30.

Alec Guinness will be seen in The Man in the White Suit and Lawrence of Arabia tonight at 7:00 and 8:30 at the NFT.

25 monday

The Mike Scorah Quartet appears at the Blue Gardinia tonight at 9:00.

Jazz will be showcased at CBC Camp Fortune tonight and tomorrow at 8:30 with Carmen McRae and the Guido Bassa Quintet.

The Ottawa Film Society presents Fire Down Below, with Robert Mitchum at 7:30 and Pal Joey, with Frank Sinatra (photo below) at 9:30 at the National Library auditorium.



26 tuesday

The Secret of Susanna and The Telephone, two comic, one-act operas performed by students from the Banff School of Fine Arts will be staged in the NAC Theatre nightly until Saturday at 8:00.

An all-star cast headed by Albert Finney appears in Murder on the Orient Express, tonight at 7:30 and 9:45 at the Towne.

Rabid, David Cronenberg's latest horror film will end the NFT retrospective of his works at 7:30 tonight.

Highstreet is appearing nightly in The Pub from 8:00 until Saturday.

The final Festival Canada opera opens tonight at 8:00 at the NAC. The Magic Flute will also be performed on Thursday evening.

30 saturday

A Man for all Seasons, the oscar-winning best picture of 1966 is to be screened at the Towne at 7:30 and 9:45 tonight, followed at midnight by Phantom of the Paradise.

The final performance of the last Festival Canada opera - The Magic Flute - will be given tonight at 8:00.

31 sunday

The Towne is running a marathon double-bill of The Godfather and The Godfather Part II, tonight beginning at 6:30.

1 monday august

2001: A Space Odyssey, the film that made Stanley Kubrick a household word, will be shown at the Towne tonight at 7:00 and 9:30.

A Pop Concert featuring Denyse Parent and Robert Savoie, accompanied by an orchestra conducted by Gerry Hoelke will be staged tonight and tomorrow at 8:30 at CBC Camp Fortune.



2 tuesday

Shampoo with Warren Beatty, Julie Christie and Goldie Hawn will be screened at the Towne at 7:30 and 9:30 tonight.

Triggerfudge is in The Pub until Saturday, from 8:00 nightly.

10 Sunday

NFT retrospective of Alec Guinness begins tonight with *Hearts and Coronets* at 8:30 and *The Lavender Hill Robbery* at 9:30. *Transparent Things* is an exhibit of photographs from the Canada Council Art Bank continues daily at the NFB Photo Gallery.



11 Monday

Continuing until August 2, *Rooster's Coffee House* presents *The Second City Comedy Cabaret* at 8:00, Mondays and Tuesdays. *Heintzman presents The Dave Hildinger Trio* at the Blue Gardinia at 9:00 tonight.

The Ottawa Film Society presents *Trapeze* with Burt Lancaster at 7:30 and *Oro di Napoli*, starring Sophia Loren at 9:30 tonight at the National Library and Public Archives auditorium.

The Huggett Family will perform in the NAC Theatre tonight and tomorrow, Wednesday and Saturday evenings this week at 8:30.

Tom Rush appears at CBC Camp Fortune tonight and tomorrow at 8:30.

12 Tuesday

A retrospective of the cinematic works of David Cronenberg opens at the National Film Theatre tonight with *Stereo and Crimes of the Future* at 7:30 and 8:30.

Young is at The Pub from 8:00 nightly until Saturday.

The final performance of the opera *Ariadne Auf Naxos* will

be given tonight at 8:00 in the NAC Opera.

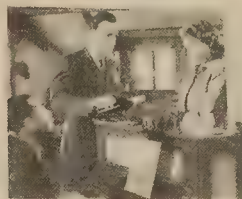
Anthony Quinn and Alan Bates in *Zorba the Greek* (photo below), will be presented at the Towne tonight at 7:00 and 9:30.



16 Saturday

The classic *Casablanca* with Humphrey Bogart and Ingrid Bergman (photo right), will be screened at the Towne at 7:30 and 9:30 tonight, followed by *Tunnelvision* and *Flash Gordon* at midnight.

The controversial NFT retrospective of Russ (King of the Nudies) Meyer ends tonight with screenings of *SuperVixens* at 7:30 and his newest film *UP!* at 9:30.



17 Sunday

Ben Hur, "the world's most honoured motion picture" (but a dull one), will be shown at the Towne tonight at 7:30.

More Alec Guinness films at the NFT tonight: *Graham Greene's Our Man in Havana* at 7:30 and *The Bridge on the River Kwai* (photo below) at 9:30.



21 Thursday

Carney won the best actor Oscar in 1974 for his performance in *Harry and Tonto*, to be screened at the Towne tonight at 7:30 and 9:30.

Russell's *The Debussy Film* and *Lisztomania* will end the 1977's retrospective of his works tonight at 7:30 and 9:30.

22 Friday

A Quand la Fortune?, a fantasy revue will be presented this evening and tomorrow at 8:30 at Camp Fortune, with a matinee Sunday at 2:30.

John Huston's *Treasure of the Sierra Madre*, starring

Humphrey Bogart (photo below) is at the Towne tonight at 7:30 and 9:45.



23 Saturday

On the Waterfront is featured at the Towne tonight at 7:30 and 9:30. (Photo right: Marlon Brando and Eva Marie Saint.) Later, at midnight, *The Rocky Horror Picture Show* will be screened.



27 Wednesday

Costa-Gavras' *'Z'* is featured at the Towne tonight at 7:30 and 9:45.

Ian Tamblyn is in *Rooster's* nightly until Saturday from 8:00.

Les Petits Violons, a group of child violinists perform in the NAC Theatre today at 1:30 and 7:30 p.m.

André Gagnon, Quebec's number-one composer will be on CBC's *Camp Fortune* stage tonight and tomorrow at 8:30.

28 Thursday

A Touch of Class starring Glenda Jackson and George Segal will be screened tonight at 7:30 and 9:30 at the Towne.

29 Friday

Midnight Cowboy at 7:30 and 9:30, followed at midnight by *Fantastic Planet* and *Night of the Living Dead* are featured tonight at the Towne.

The Montréal Symphony Orchestra performs tonight in the NAC Opera at 8:30.

Ryan's *Fancy* and *Stan Rogers* appear at CBC *Camp Fortune* tonight and tomorrow at 8:30.

3 Wednesday

Through *A Glass Darkly*, a 1961 Ingmar Bergman film and Oscar-winner for Best Foreign Film of that year, is the Towne's feature tonight at 7:30 and 9:30.

Carby, Saunders and Street are in *Rooster's* from 8:00, nightly until Saturday.

Ian Tamblyn and Ronney Abramson are at CBC *Camp Fortune* tonight and tomorrow at 8:30. (Pictured below is Ian Tamblyn.)



4 Thursday

Jane Fonda and Donald Sutherland star in *Klute* at the Towne tonight at 7:30 and 9:30.

5 Friday

A performance by Jacques Michel tonight and tomorrow at 8:30 closes CBC's *Camp Fortune* for this season.

This Summer in Ottawa will continue in the next issue of *The Charlatan* which will be available today.

An all-star cast appears in *From Here to Eternity* at the Towne tonight at 7:30 and 9:30. (Photo below: Montgomery Clift, Frank Sinatra and Burt Lancaster.)



LETTERS

CUSA president:

Article fair, but misleading

Editor:

The recent Ontario election saw much involvement on the part of the Carleton University Students' Association (CUSA). Given that CUSA should be accountable to where student fee money goes, and given that the article on CUSA's election campaign was, although fair, somewhat misleading (ie. having a picture of a picket line in front of Bennett's office which was not

servative minority government. In the Ottawa area, no seat was lost or gained by any of the three major parties. Obviously, CUSA did not manage to overthrow the government on June 9th. So why campaign against the government, or for that matter, any involvement in the Ontario election in the first place?

The assumption underlying the fact that CUSA collects

Association, represents the interests of students. Students attending Carleton expect, or should expect, a quality education. The quality and accessibility of the education we receive depends mostly on the post-secondary education policies of the provincial government. Whether its cutbacks in library hours or a raise in tuition fees, it's the decisions made at Queen's Park

election. As a services organization, CUSA organized an all-candidates meeting for two local ridings which was attended by well over a hundred people despite a down-pour. As a political organization, CUSA encouraged students and the community via posters, leaflets and media ads to consider the alternatives on June 9th. This was a controversial stand. Not every

student at Carleton is against the Conservatives, but CUSA should not idly sit and dodge the issues that affect students. The style of CUSA's election campaign made students and the community think about the issues in post-secondary education. As student leaders, the Students' Council thus fulfilled its responsibilities.

Ben Lachance
President

The Charlatan does not edit letters for grammar, spelling, style, etc. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.



The Ottawa Committee for Full Employment pickets Claude Bennett's campaign headquarters. Pictured above are eight CUSA Council members or employees.

organized or funded by CUSA), I would like to take this opportunity to comment on the CUSA election campaign.

The Ontario election saw the return of a Progressive Con-

\$50.00 from every full-time student is that something unique is being achieved by CUSA that cannot be achieved by the students of and by themselves given the desire and time. CUSA, being a Students'

that affect students. Given that CUSA represents the interests of Carleton students and given that this responsibility lies solely with CUSA, the decision was made by Students' Council to get involved in the provincial

July

at

The National Film Theatre of Canada

Alec Guinness

David Cronenberg

Ken Russell



Sunday, July 10:

7:30 - Kind Hearts & Coronets
9:30 - The Lavender Hill Mob

Sunday, July 17:

7:30 - Our Man in Havana
9:30 - The Bridge on the River Kwai

Sunday, July 24:

7:00 - The Man in the White Suit
8:30 - Lawrence of Arabia

Tuesday, July 12:

7:30 - Stereo
8:30 - Crimes of the Future

Tuesday, July 19:

7:30 - Shivers
Tuesday, July 26 :

7:30 - Rabid
The director will be in attendance at this showing.

Thursday, July 14:

7:30 - Always on a Sunday
Diary of a Nobody

9:30 - Savage Messiah

Thursday, July 21:

7:30 - The Debussy Film
9:30 - Lisztomania

Friday, July 22:

7:30 - Special Screening:
If further Russell titles are available, they will be presented at this time.

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In with a new program director; hold the old

Joe McKendry

The students' association has a new program director. But they're still hanging on to the old one.

In a move to separate music from the rest of programming, the Carleton University Students' Association (CUSA), has hired Judith Gallagher to coordinate non-musical programming. Sheldon Wilner, last year's program director, will continue to book acts for Rooster's and The Pub.

CUSA President Ben Lachance commented on how the role of program director would change with the hiring of Gallagher. "In the past there's always been a difficulty in small groups approaching us to do things...things like alternate educational groups or clubs. Sheldon, because he was all caught up in the musical end of things, never had enough time for them." CUSA is expecting Gallagher to devote more time to these smaller groups.



Judith Gallagher is CUSA's new program director.

Wilner will not abandon his non-musical programming duties until mid-July, allowing Gallagher some time to work with him and learn the ropes.

Wilner said he will begin looking for another job in the fall. He hopes to remain in the music business.

Last year, the program director was paid \$13,000. It will be a joint effort this year and CUSA will spend more money. Gallagher will make less than \$13,000. Gallagher and Wilner's salaries combined will, however, amount to "a

couple of thousand dollars" more than \$13,000, according to Lachance.

Gallagher will be responsible for organizing orientation activities, winter carnivals, movies, theatrical productions and speaking engagements. She will also work closely with clubs and societies on campus, helping them organize special events.

There were 35 applicants for the position of program director. But, according to CUSA's Vice President Executive, Ronnie Lebi, few of the candidates had any "direct experience in the field."

Before accepting the program director job with CUSA, Gallagher worked as Youth and Special Projects Co-ordinator for Head and Hands Inc., a

community Health and Social Services Centre in Montreal. Her duties there included organizing Sunday in the Park, an entertainment festival held several times each summer. She is a graduate of Sir George Williams University where she received a degree in Applied Social Sciences with honours in Community Development-Counselling.

McNeil resigns, then changes his mind.

Stephen Cole

The Unicentre's Director of Operations, John McNeil withdrew his resignation July 4 after having resigned June 22. A Carleton University Students' Association (CUSA) official said McNeil had resigned because he was "frustrated" with CUSA.

CUSA Finance Commissioner, Harvey Tepner said McNeil resigned because he was upset with the handling of CUSA controlled services.

"He's frustrated, CUSA refuses to react to the last bastions of problems on the campus. The Pub has caused a lot of problems in the past years. And last year we had problems with The Store with losses in revenue," Tepner said.

"That's what Harvey thinks, not me," said McNeil. "I'm very happy with my job. I changed my mind after four days holidays."

"Every job has a certain amount of frustration. I work long hours and very hard. My health hasn't been up to zilch of late. But after four days of rest I changed my mind."

McNeil would not comment

on Tepner's assessment of his (McNeil's) alleged frustrations with the management of The Pub and The Store.

McNeil said he was encouraged with what he's seen so far with this year's student council.

"We've got a new programmer (see page 9) and I'm not saying that Sheldon (Wilner) did a bad job. It's just that, well, changes are being made and I think that's healthy."

Neither Don Ede, the manager of The Store, or Ron Mertens, the manager of The Pub, were available to comment on Tepner's report of the alleged problems between McNeil and The Pub and The Store.

CUSA Vice-President Executive, Ronnie Lebi, disagreed strongly with Tepner's analysis of the situation.

"I don't agree with his (Tepner's) analysis. As far as I'm concerned John's reasons for leaving were entirely personal," Lebi said.

CUSA President Ben



John McNeil is CUSA's Director of Operations.

Lachance said he accepted the withdrawal of McNeil's resignation Monday night.

"He'll have to be formally reinstated by the Board of Trustees, but I don't expect any problems. It's just a formality," Lachance said.

As the Unicentre's Director of Operations, McNeil is responsible for "the running of the Unicentre," according to Tepner.

"He runs the building and is responsible for everything in the building," Tepner said.

SPORTS

Are his marks tall enough for Carleton?

Armstrong too short to play forward

Joe McKendry

At six feet four inches, Paul Armstrong is too short to play forward for the Canadian National Basketball Team.

Armstrong said when he tried out for the national B Team this spring, he realized his best chance of making it was as a guard. This reasoning seems to have paid off as he managed to win a spot on the National B Team at this position.

Although Armstrong made his mark at Carleton as a forward, he did play some guard during his first year here. Therefore, the adjustment to playing guard with the B Team was not too drastic although he did have to work harder on his ball handling and outside shot.

Armstrong was the only Carleton player to make the team. Pat Stouqua, Jon Love and

Larry Wilson also tried out. Ravens coach, Pat O'Brien said the National Team was interested in big guards who could penetrate to the inside as well as handle the ball well. These are two of Armstrong's strong points. According to O'Brien, the coaches would pair him up with a better shooting guard so their skills would complement one another.

The National B Team is a farm team of sorts from which National Team coach, Jack Donahue, can select players to advance to or fill in for injured A team personnel. It is also a means of encouraging and developing younger players who might have a better shot at the A Team after a couple of years of international experience.

Armstrong got his first taste of

international competition at a June tournament in Cuba. He said he found it quite different from university basketball. "The referees tend to let a lot of fouls go unpenalized. This results in a much rougher game," said Armstrong.

Another difference, Armstrong said, was that international rules allow the ball to be put back into play almost immediately after a stoppage in play. This provides for a much faster game.

Armstrong will probably be invited to try out for the team representing Canada at the World University Games in Sofia, Bulgaria this August. Tryouts will be held at Carleton from July 22-25. Once selected, the team will continue to work out here from July 26 to Aug. 2. National A Team coach

Donahue is also coaching this team.

O'Brien said that Donahue told him he was "pleased with Paul's performance" with the B Team. Therefore, he will probably have a good shot at the Canadian University Team.

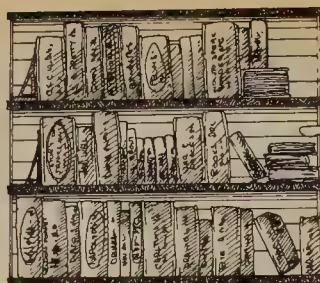
Armstrong said he plans to return to play basketball at Carleton in the fall, however O'Brien expressed some doubts about his scholastic eligibility.

Armstrong's biggest problem in basketball is his inconsistency. When he is hot he is often the best and always the most exciting player in a Carleton uniform. From all reports, he was at his best during the National Team tryouts.

Paul Armstrong was the Carleton Ravens number 31.



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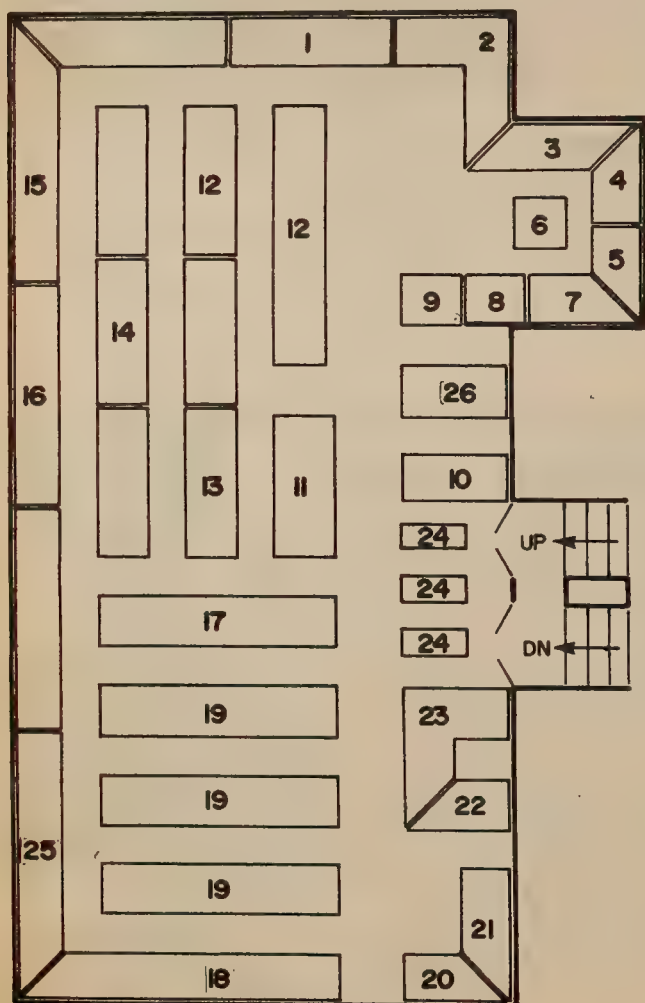
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NEW YORK, NEW YORK:

Scorsese plays form against content

New York, New York
Directed by Martin Scorsese
The Little Elgin

John Harkness

New York, New York would seem to be the ideal title for a film by Martin Scorsese. One can almost read the advertising: "From the director of Taxi Driver - A film of terrifying power that cuts to the soul of the modern inferno."

In a way, it's almost a shame Scorsese used the title on what he has termed a film noir musical New York, New York, whatever its merits, seems to be in danger of becoming the most misunderstood picture in the history of Hollywood.

Robert Martin in the Globe and Mail: "Somewhere during production, Scorsese was caught up in the story. It became more important than the fun and games."

This is a nice thesis to explain the editing of the Happy Endings sequence a production number slated to run eleven minutes (it runs two minutes) and was supposed to rank with such legendary sequences as "the born in the trunk" scene in the 1954 A Star is Born, and Gene Kelly's title number in Singing in the Rain.

But it doesn't make sense in light of Scorsese's interviews on the set of the film. In a story in the May Penthouse, Scorsese said "This is not a musical; it's a film with music. I don't see this as nostalgia at all. It's about people starting out and the way they relate to each other."

This is a key to the film and its place in Scorsese's oeuvre. In a way, all of Scorsese's films are about people starting out - Charlie in Mean Streets, an upwardly mobile, glad-handing young Mafioso; Alice in Alice Doesn't Live Here Anymore, trying to re-create her career as a singer, and even Travis Bickle in Taxi Driver, who is in a new situation relating (or not relating) to the New York night.

Yet too often forgotten in discussions of Scorsese, film student, film buff, and possibly the hottest young American director since Frances Ford Coppola left for the Philippines, is that he grew up when Forty-Second street was the title of one of Busby Berkeley's classic musicals, not the pornography and hooker capital of the universe. Scorsese is one of the few major film directors who possesses the sense of change in the city, and New York, New York is a film that attempts to bridge the gap.

What Scorsese attempts in his latest film is to play the form against the content. The surface of the film is glossy, smooth, resembling Vincente Minnelli's and Stanley Donen's ultimate plastoid musical reveries. Yet the story is treated with a hard edged reality. Undercurrents of violence underlie every scene in the film. Until the film finally explodes into the most powerful dramatic scene ever played in a "musical."

The aesthetic games being played by Scorsese in his love story are fascinating. Where the classical musicals - Singing in the Rain, The Pirate, Band Wagon, Gold-Diggers of 1933, Top Hat, On the Town - managed to suck the viewer into the gauzy miasma of fantasy that had virtually no connection with anything resembling reality, New York, New York

treats the story in a way that belies the fantasy.

The sets are truly unbelievable. Two nightclub sets are gigantic in the best MGM tradition, all curves and terraces surrounding an immense dance floor. A scene in the "snow" is initially silly, yet transcends the obvious artificiality of the setting to become a sort of loony visual poetry.

The acting in the film is one of its greatest strengths. There is little normal behaviour in any of Scorsese's films, and so the manic comic madness of Robert De Niro as Jimmy Doyle comes as no surprise - Doyle seems to be a unifying character for Scorsese. Mean Streets split the protagonist in two - De Niro's half-mad dervish, Johnny Boy, and Harvey Keitel's earnest, tense young Charlie. New York, New York's Jimmy Doyle unites these two men into one character, though he seems to bring a touch of demented Travis Bickle into the role. Every other line is almost a paraphrase of Travis' most famous line, "You talking to me?"

De Niro, of whom Marlon Brando has said "I don't think he even knows how good he is," worked for weeks on his role, devoting much of his time to learning how to play the saxophone so that he would be able to mime the sax solos he is called to play. (They are played by De Niro's teacher, Georgie Auld, who plays Frankie Hart, the bandleader in the film).

Liza Minnelli is a different question, because the ghost of Judy Garland hangs over the film. It has naturally been present in Liza's career, but never more than here - here hair is designed by Sid Guilarhoff, who was Garland's hair-



Liza Minnelli and Robert De Niro star in New York, New York.

dresser. When Minnelli sings the title number, she would be a dead ringer for her mother were it not for her nose. Despite the spectres haunting her role, Minnelli turns in her best performance since Cabaret, transforming from forties ingenue into an independent strong-willed woman.

It is also the first time De Niro has had a strong woman to play against and several scenes, particularly the furious argument in car, are particularly effective.

There is one problem with the film. It is obvious that Scorsese was desperate to try to get the film down to two and a half hours. It should have run three hours, which would have allowed for a

fuller explanation of some narrative references that are virtually incomprehensible.

Otherwise, it should have been trimmed to two, which would have tightened the script considerably and heightened the impact of the film - the long sequence showing the band crossing the country, marking positions and progress by road signs could have been left out, for example.

New York, New York is a fascinating film, and if it is as successful as Taxi Driver, should allow Scorsese to return to his mean streets of New York and produce the ultimate document on the decline and fall of Western civilization.

Trudeau's soggy fire-cracker

Canada day
July 1
Parliament Hill

Phil Shaw

It's as plain as the nose on your face. Rene Lévesque and his government have done more for the maintenance of Canada than against it. The péquistes are responsible for such rational moves towards a new unity as the accelerating search for a new constitution; as well as for the kind of spiritual cosmetics of Confederation exemplified by the Canada Day celebrations here in Ottawa.

Such cosmetics also illustrate the perfect oneness of art and politics, at least as understood by Pierre Trudeau's Liberals. In these times of trouble, this band of political opportunists poured their minds and their money not into the real business at hand, but into bread and circuses. Unlike previous years, we had no fête du Canada in the super bowl of Parliament Hill last year. The government said we couldn't afford it. But in 1977, après le quinze novembre, the

circus was allowed to set up in town again.

I'm not really as angry as this sounds. I'm a realist. What else could I have expected? But somehow the concept of proving that our firecracker is bigger than St. Jean Baptiste's sticks in my throat.

The fact that that firecracker only went off in Ottawa was another fault of the celebrations. It was not a national firecracker, set off at the grassroots by the grassroots, as the 1967 Centennial celebrations, for instance, truly were.

This art for politics' sake was a bit of an artistic bust, as well. Planned too hurriedly, Canada Day promised three simple, centralized events: a parade, a party, and a televised variety spectacular. The parade and party succeeded in filling the downtown and Major's Hill Park areas of the city to the brim with happy, hungry people. But what did they offer? No marching bands, and lame clowns and floats in the parade, and a party built on a mountain of freebie hotdogs and the vertical mosaic swirls of ethnic dancers.

Meanwhile, the Hill itself had been transformed from super bowl to television studio, the site tangled up in the wire of sound, light, and camera. The stage, too, was suitable only for television, so cheap and gaudy in real life that you could only hope it looked better on TV. Perhaps it looked as Las Vegas tacky as any of the Juno Awards stages of recent years.

The stage was not meant for the out-of-doors. Without a canopy, it meant that the whole production was at the

mercy of rain, and the organizers could only blantly say, "If rain, then cancel."

This, of course, was exactly what happened. My friends and I succeeded in getting our asses wet, as they poked forlornly out from under the shelter of our umbrella. The black storm front of heavy weather moved across the Hill, soaking many of the gathered thousands, knocking out wiring and speaker cones. The show could not recover. The firecracker had gone pffft.

I headed for home, happy to watch the fireworks from the back of a No. 61 OC Transpo bus. I caught the finale by squinting at the colour TV in the livingroom of my neighbour across the street, while I stood on my second floor balcony.

I have only three clear, happy memories of the day. First, there was the undeniable spirit of the soggy celebrant packed onto the Hill, a spirit which the government might do well to tap instead of insult with circuses. Second, there was the sparkle of the downpour caught as a set of rainbows by the kleig lights crisscrossing the sky above the Hill. And third, there was my inspired afterthought which capped an awkward explanation I made to a Francophone couple from Montréal of how to get to Parliament Hill from Dow's Lake. After we both decided that we knew un peu of each other's language, I detailed the trip to Wellington St. for them. Then at the last moment, the appropriate words tumbled out of me. "Bonne fête." I wished them. They smiled. Now that was my contribution to Canada on its national holiday.



“I think it would be fun to run a newspaper”...

...said Charles Foster Kane in the film *Citizen Kane*.

We'd like to think you can find out what Kane meant by becoming actively involved in the researching, writing and production of **The Charlatan**.

If this at all appeals to your ego, make note of this date:

Friday, September 16.

At 2:00 that afternoon we'll be holding a special meeting for people interested in working on **The Charlatan** this year. The place is 531 University Centre.

If not, you can passively participate by picking-up a copy of the paper that Friday and reading it.

The Charlatan is published weekly with your money (through the students' association), for your benefit.

It is available Friday afternoon at locations throughout the campus.

CUSA budget revelations The Store loses \$12,000

Volume 7, Number 3 August 5, 1977

THE CHARLATAN



Shirley Leishman Books Ltd.

88 Metcalfe St.
Tel. 236-7436



Upstairs Downstairs

We've had quite a busy year so far...In March we went to Britain as part of a Canadian mission invited by the British Board of Trade to explore ways of getting British books to Canadians more quickly and cheaply. It was a stimulating experience in this Jubilee Year and a good deal was achieved. British publishers need Canada as an export market and we have high hopes that our joint efforts will bear fruit before long.

In May we began the extensive renovation and expansion program which is now (thankfully) completed. The results, more than twice the floor space, many more titles, second-hand book department, extended paperback sections, will enable us to offer you more and will mean that we (and you) can enjoy the blessed sense of relief of not having to struggle through another fall and Christmas season in congested quarters.

Then in June Canadian Publishers were kind enough to award us the BOOKSELLERS OF THE YEAR AWARD for "leadership, initiative and imagination in developing the bookselling business" (you can see the award hanging at the entrance to our new downstairs departments). At the presentation in Toronto several other nice things were said about us which we'd blush to repeat, but which we'll try to live up to...all very exciting.

Our staff, who have performed this summer well beyond the call of duty, will now be able to enjoy some holidays and prepare themselves for the strenuous winter season. There are some wonderful books coming and we'll be telling you about them in detail as they arrive.

Thank you for bearing with us during all the upsets of the past few weeks. Do tell us what you think about the results.

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THE CHARLATAN

Volume 7, Number 3
August 5, 1977

Stephen Cole
editor-in-chief

Peter Larock
news

Peter Rosenberg
features

Jacquie McNish
CUP

Joe McKendy
sports

Bill Kretzel
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John Hewitt
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Grögy Hollo, **John Harkness**
and **Kirk Titmuss**.

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77-78 BUDGET

Modest cutbacks, new money-making plans

Stephen Cole

The student's association (CUSA) have unenthusiastically passed a budget calling for a modest financial cutback and some creative money making schemes.

The \$670,516 budget, passed July 17, represents a \$6,000 cut from last year. That plus a projected decrease of about \$15,000 in student fees due to an expected decline in student enrollment forced CUSA to either cutback in services or look for new ways to make money.

The 77-78 budget reveals CUSA plans to do both. An ice cream parlour, due to appear in September on the second floor of the Unicentre, is expected to haul in \$3,500.

Liquor operations, which last year earned \$1,594, are expected to earn \$27,850 in 77-78. One money making plan is to serve smaller portions of beer, for the same price, in The Pub.

The Store hopes to turn a \$12,974 deficit into a \$11,794 revenue making operation. One plan adopted by council is to have a Lorraine Hammond cosmetics counter installed.



Harvey Tepner

Despite the expected drop in student fees, CUSA hopes for a \$10,000 increase in total revenue from last year.

The budget also cut financial support for some services and not everybody got as much as they wanted.

The programs budget was slashed by \$9,000 to \$14,500. Arts and crafts was cut by a third to \$13,448.

Radio Carleton (CKCU) asked for \$60,000 and received \$50,000. The Charlton wanted \$50,000 and received \$43,000.

Tepner said that while the budget is tight, it is also reasonable.

"Every area will be funded, perhaps not as much as they like, but enough that CUSA feels the area requires," he said.

While the budget's figures were guaranteed to win Tepner few friends in some CUSA funded services, the most adverse reaction to the budget came from council.

The budget was completed Friday, July 15, the day before it was presented to

council. Few council members had an opportunity to see any budget material before arriving at the weekend budget meeting.

Upon arrival at the meeting council was given a half hour recess to study the 20 separate budgets. Ronnie Lebi, CUSA's VP Executive, thought that wasn't enough time.

"The budget has come out late. And council doesn't have any budgetary experience. Most of these budgets have been passed eight (yes), two (no) to

six (abstentions)," said Lebi. "That vote says to me that council would like to believe that these are good budgets but it feels it doesn't have enough information to vote intelligently on the budgets."

Lebi moved the whole budget be tabled, but the motion did not receive a seconding.

CUSA Finance Commissioner, Harvey Tepner, stung by council's reaction to a budget he called "very tight but realistic", lashed out at council at the budget post mortem.

"I think the budget's reception from council sucks. If I had've tried to snow council and paint you a rosy picture, everything would have been great", said Tepner. "I tried to give council a realistic picture and this is what happens."

CUSA member, Riel Miller fought successfully to have the Education and Research Office budget tabled.

Miller said since the Education Office Review Committee had not brought its findings to council, it was

ridiculous to consider the 77-78 budget.

The Box Office budget was tabled until a new location can be found for it. The Box Office lost \$4,500 in 76-77 and council decided one of the problems was the location.

In his closing remarks to the budget meeting, Tepner reminded council the real tasks lie ahead.

"Our real challenge will not be how much money we spend," he said. "It will be how we spend our time."

COVER STORY

\$12,000 up in smokes

Jacquie McNish

The Unicentre Store's \$6000 profit of two years ago has turned into a \$12,974.69 deficit. According to the manager, this first loss in The Store's seven year history is entirely due to theft.

Don Ede, The Store's manager, said, "I knew there was some shrinkage or rip-off due to theft, but the amount kind of shook me up."

According to Ede, inventory is taken annually in April and until that time he was unaware the theft was so serious.

"I had an idea that we were losing cigarettes from theft when I saw all the empty cigarette cartons in the storage room," said Ede, "but I wasn't sure."

He said the biggest loss was cigarettes, which he said are apparently stolen from the storage room in the back of the store.



Don Ede takes stock in the store.

Ede said he had no idea who the shoplifters were. "It looks like professionals, but it's hard to say," he said.

The only precautions taken last year were through personal supervision by part time staff. "There are two cashiers all day

long, but in the fall they get busy and its hard to keep an eye open," said Ede.

He said hidden cameras had been used in the past to control for theft but he said they were a waste of time and were taken out.

Carleton University Students' Association (CUSA) Finance

Commissioner, Harvey Tepner, said the cameras were removed because "they were an expensive way to control things."

To control future theft Tepner said three major inventories, one in August, December and April will be

taken to give "a better idea of what is being sold and what is being stolen."

Tepner said he found out about the deficit on May 30 and a daily check has been taken since April 1 to determine what is being lost.

continued on next page

RADIO CARLETON

Because they're young

Peter Larock

Radio Carleton (CKCU) was looking for \$60,000 from the students' association (CUSA) this year to balance expenses against revenues, but had to settle for \$50,000.

Projected expenses for 77-78 are almost \$175,000 while revenues including the \$50,000 from CUSA are projected at \$165,000.

"I'm being stonewalled by the people on this council," station manager Randy Williams told council at last month's CUSA budget meeting.

"Even if you won't be honest with me. I'll be honest with you," said Williams. "There are political reasons why this is happening and I want to know why."

Asked this week why Radio Carleton didn't get what it wanted Williams answered, "Ask them (CUSA). I don't know why. My candid opinion is there's a residue of resentment that has built up against Radio Carleton for personal reasons."



Randy Williams: "I'm being stonewalled"

Williams said people on council don't understand Radio Carleton because they were not around when the station was born. (Radio Carleton went FM in the fall of 1975.)

"It's a matter of ignorance, they're just children," he said.

"What I expect is that as the year progresses they will learn what Radio Carleton does."

He said the performance of the station is never questioned by council, while the focus is always on salaries. "Riel Miller (Arts Rep) is forever asking if things can be done by volunteers. I told him no and he doesn't believe me."

"They (council members) never come up here. Only Ben (Lachance, CUSA President) and Harvey (Tepner, CUSA Finance Commissioner), and they are the least able to give time. It should be the council members at large."

The CUSA Education and Research Office is working on a

public affairs program proposal and Williams said he is encouraged by this. Political Researcher Doug Coupar, said they are going ahead with the first three scripts on unemployment, housing, and public transit.

Lachance said CUSA's grant to Radio Carleton is supposed to decrease until it eventually levels off. He said the trend to decrease has been a little slow. Radio Carleton's deficit was projected to be \$33,000 in 76-77; the actual deficit came to \$66,000.

"To me it is important to give them as much as we could," said Lachance. "\$50,000 is tight but I think Radio Carleton can run on \$50,000. I'm sure there are other areas which would like more money."

He said one of the problems with the Radio Carleton budget is the state of the Broadcast Policy Board (BPPB), the

continued on next page



Are You Looking for Part-Time Child Care? Need A Babysitter?

Carleton University Students' Association, in conjunction with the Office of the Dean of Student Services is organizing a Babysitting Referral Service. Sitters will have references and will have completed a training course we provide.

You arrange an agreeable salary with sitters.

Call 231-4380 if you're interested and inform us of the hours you will require a sitter.

Are You Looking for Part-Time Employment? Want to Babysit?

Carleton University Students' Association, in conjunction with the Office of the Dean of Student Services, is organizing a Babysitting Referral Service. If you're interested in babysitting for someone in their home or babysitting children in your own home, this service can help.

Sitters arrange their salary with employer. You must have three references and complete a free training course that we provide.

Call 231-4380 to arrange for an interview and inform us of the hours you would be available.

STORE

continued from preceding page

As a further precaution Tepner said new locks have been placed on the storage room door, while a self locking door was installed in Ede's office.

"According to the daily inventory counts," said Tepner, "a minimal amount is being lost now."

Ede said he had proposed a plan to CUSA several times which would prevent bags and briefcases from being brought into the store, but it had always been turned down by council.

Tepner said he was personally receptive to Ede's plan and added he was satisfied with the stores present management. "I see nothing wrong with Mr. Ede's performance, he seems to be doing a fine job."

Tepner projects the store will make a profit of \$11,794 during the 77-78 term now that the theft is being controlled.

Carleton's record store, which is now part of the store, lost a total of \$6,397.36 last year. In past years the record store operated independently of the store with its own manager.

Tepner said the loss was due to over-staffing, and poor pricing. "The volume of sales was not high enough to cover the loss."

To alleviate the loss Tepner plans to reduce the record stores staff and provide a much more consistent pricing policy.

CKCU-FM

continued from preceding page

management committee of the station made up of two people from each of Radio Carleton, CUSA, and the university.

"The BPB is in a mess. It hasn't met before or after the meeting to approve the CUSA budget," said Lanchance. He said the chairman has left the university and a new one has to be found.

"Budgets are flexible," said Lanchance. "If during the school year it looked like he (Williams) needed more money, then I would approach the BPB to consider giving him more money."

"Randy is correct when he says council is not directly involved in Radio Carleton," said Lanchance, and therefore may have trouble understanding why Radio Carleton needs so much money.

But he said students on council like to give their opinion and because "Randy (Williams) obviously takes a lot of pride in CKCU" Lanchance said that criticism can create resentment.

Lanchance said it frustrated Williams that council was seeing their involvement with Radio Carleton as solely a grant. He said Williams had expressed concern about CUSA's backing as the station's license renewal comes up this fall.

Lanchance said he assured Williams he needn't worry about CUSA's support.

Tuesday TREAT!

Big Wheel Pizza

\$1.99 \$2.99

Regular \$2.65 Regular \$4.10
10" 3 ingredient Big Wheel. 13" 3 ingredient Big Wheel.

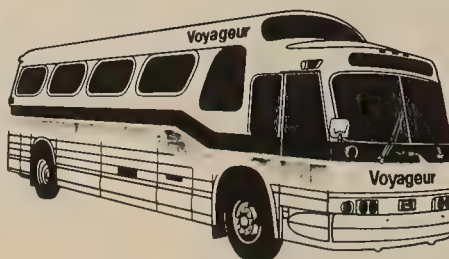
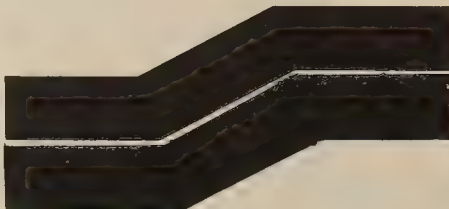
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Voyageur



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FFTF losses could go to \$10,000

Joe McKendry

There is disagreement on how much Festival For The Folks (FFTF) will lose. FFTF trustee, Sheldon Wilner, is sticking by his original estimate of a \$5,000 loss. But the finance office has said the loss could go as high as \$10,000.



Sheldon Wilner

The Carleton University Students' Association (CUSA), financial administrator, Ahti Hamalainen, estimated the cost of the festival at about \$39,000

and the revenue at \$29,000.

Bills for the festival continue to come in; FFTF trustee, Sheldon Wilner, said he expects the bills to total about \$33,000. "I can't see it (the deficit) going up past \$6,000 myself," said Wilner.

Hamalainen said Wilner "probably underestimated some of the expenses." He said the prices quoted to Wilner for various services and merchandise were probably too conservative.

He said once the many "little things" such as sales tax are included, figures often rise substantially above what was anticipated.

Wilner said Hamalainen may have overestimated food costs. Wilner said \$8,000 was originally budgeted for food while only \$6,000 worth was delivered and of that, he said a substantial portion was returned.

Wilner said this would shave several thousand dollars off Hamalainen's estimate of the deficit.

Whatever the deficit, there have not been any formal discussions with CUSA, which bankrolled FFTF, on how the bill will be paid.

Last year's \$15,000 deficit was cut in half by a benefit concert. Wilner said he is not enthusiastic about doing a benefit concert this year.

He said a benefit is only necessary if the future of the festival is threatened. "To do it for a \$5,000 loss is a totally different story to my mind," said Wilner, "because \$5,000 is something that can be carried for another year and potentially the festival could make that back next year."

He added that he didn't know of any name musicians who would do a benefit concert for them right now.

"I think the festival should pay back CUSA the money we owe them," said Wilner, "but I don't think a benefit is necessarily the way to do it."

Ombudsman resigns; position under review

Peter Larock

After a two year tenure as Ombudsman, Lorne Butchart has taken a "better offer" with the Public Service Commission and submitted his resignation effective Aug. 15.

"I feel badly about leaving in terms of the job and the people but I don't feel any emotional attachment to the job," said Butchart.

Students' association (CUSA) President, Ben Lachance, said there will be a review of the Office of the Ombudsman before the position is filled.

He said the last review was in 1972 when there were only two part time employees. There are now two full time staff, Lachance said.

Lachance said the deadline for the report of the review is Nov. 1 and the position he said, should be filled by Jan. 1.

The present assistant Ombudsman Liz Hoffman, will fill the post until then. Dorothy Kent, present council secretary, will be the assistant Ombudsman, Lachance said.

The Office of the Ombudsman was set up seven years ago to deal with individuals' grievances, complaints, and requests for information.

Financed equally by CUSA and Student Services, the Office is administratively independent of all other structures in the university.

Butchart said the Office is not as effective as it should be because it has no official authority.

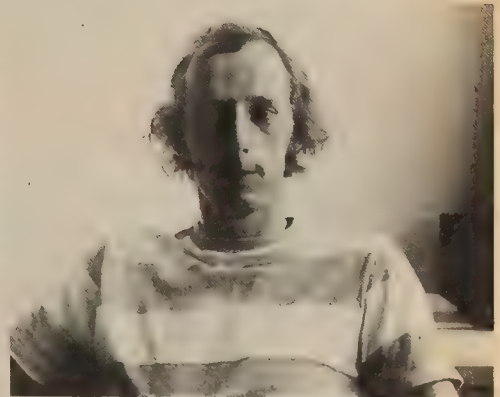
"It exists by informal agreement. There is nothing in writing," he said. "As it stands it survives at the whim of the funders and could be eliminated by cutting funds."

He said 500 to 1,000 people a year come through his door with the heaviest traffic being in September and January.

While problems have ranged from something as simple as smoking in the classroom, to discrimination by an instructor, Butchart said the two most common complaints deal with landlord-tenant relations and grades.

"Our role is to assist people with the bureaucracy," said Butchart. "The difficulty is that people don't understand the rules."

He said when a problem arises the Office goes to the authority involved to see if the rule exists and is being applied properly.



Carleton's Ombudsman of the past two years, Lorne Butchart

"It's not a situation of knocking heads or kicking ass," he said, "but more a problem of communication."

"If I go to a member of the administration and say there is a problem can you do anything, the reaction is we're not threatening them and they respond."

He said the University only feels threatened when there is money involved. An example, he said, is a student looking for a refund of fees after withdrawing from a program in February, but he said these situations don't come up often.

"Most of it (The Office) is me because when I took the job there were very few formal duties," Butchart said. "To some extent the office has been

defined while I was here."

Butchart felt the profile of the Office has been increased by his involvement in committees. He said he has tried to deal with policies as they affect everyone and not just as they pop up in individual cases.

For anyone interested in the \$12,000 to \$18,000 a year post, Butchart said his only piece of advice is "not to take the job."

"I wouldn't take the job again under these circumstances," he said, because he was "underpaid and overworked."

Butchart said in his new job as chairman of an administrative tribunal, he will still be dealing with grievances, but be on the adjudicating side.

CUP runneth into trouble

Jacque McNish

The Canadian University Press (CUP) must come up with an additional \$33,000 if it expects to meet expenses for its proposed 1977-78 expansion.

"We need money fast and we need fees now," said CUP President Susan Johnson.

Johnson said a minimum of \$192,000 is needed to meet expenses for the upcoming term, and projected revenues for the year are \$173,000.

At CUP's national conference, held here March 18-20, CUP expanded its services by four national bureaus; one in each of British Columbia, Quebec, the Prairies and the Atlantic provinces.

The expansion resulted in a 70 percent increase in rates for member papers. Some papers have dropped out because they were unwilling to pay for expansion and others are trying to wriggle free of their spring commitment.

The four member papers dropping out, The University of Western Gazette, The University of Victoria Martlet, The Fanshawe College Interobang and The University of New Brunswick Brunswickian, cost CUP a total of \$18,700 in fees, Johnson said.

A referendum, sponsored by The University of Calgary Gauntlet, revealed that 18 papers, including The Charlton, wanted to cut back CUP fees to the 76-77 level; 13 voted against the move.

The referendum was invalid, however, as the referendum was nine votes short of a quorum (42).

CUP has already committed itself to expansion. Johnson

said delaying expansion plans would not be a good idea.

"If we cutback the proposed bureaus or more fieldworkers," said Johnson, "we face the possibility of losing more members who counted on those bureaus."

Contributing to CUP woes is a sizeable deficit from last year's budget.

"Last year's staff had a poor knowledge of operating costs," Johnson said. "The 76-77 budget was set at \$111,000 and CUP spent \$145,000."

The combined loss of revenues, deficits and projected shortages would add up to about \$90,000 but CUP hopes that by cutting back in some services and dipping into last year's travel pool, the sum can be whittled down to \$33,000.

The travel pool is financed by all member papers to equalize travelling costs for members attending CUP's national conferences.

Johnson said \$30,000 was taken from last year's travel pool and used to pay off part of the deficit.

As a result of the dip into travel pool finances, member papers have not yet received travel rebates this year. Johnson said the rebates will be paid, but will come from next year's budget.

Johnson hopes to trim the deficit further by cutting back in CUP personnel outside of expansion.

"We have already hired a part time, rather than full time business manager," she said, "and we also hope to cut out the national affairs reporter, one western fieldworker and a part time typist."

SMALL DRAFT IN THE PUB

Stephen Cole

Pub patrons will probably be making fewer trips to the washroom per draft as the result of a CUSA effort to increase revenue in The Pub.

Since May 1, draft servings have been an ounce less than in the past.

"We used to serve 12 and a half or 13 ounce servings, now it'll be 11 and a half or 12," said students' association (CUSA) Finance Commissioner, Harvey Tepner. "That'll mean a net saving of us of about \$22,000."

The move to smaller servings was made in an effort to generate more revenue from a pub which last year made

\$1,594. Next school year The Pub is budgeted to make \$27,850.

"We made \$29,000 two years ago...The difference last year was, well, for one we lost \$10,000 in the summer. We were over-staffed and had a really reduced turnout," Tepner said.

Tepner said The Pub was over-staffed through the last school year as well. There won't be as many hirings in The Pub next year, he said.

"People will have to accept that The Pub is there to make money for other services, we're not just a student employer," Tepner said.

Whirlpool ready to open

Joe McKendy

Don't hold your breath but you should be able to soothe your aching muscles in the whirlpools at the gym any day now.

The whirlpools have worked only sporadically since they were installed in the Physical Recreation Building in 1974.

"I guess you'd have to say the whirlpool facilities have been inoperable for close to half the time they've existed," said Associate Director of the Physical Recreation Centre, Kim McCuaig.

"Probably within the next couple of weeks, though, they'll be off and running," McCuaig said.

The Associate Director of the Physical Plant, Jack Cook said it

cost \$22,000 to put both the men's and women's whirlpools back in working condition.

A variety of problems have plagued what was originally thought to be a trouble free system. Chlorine in the water corroded the pipes, concrete developed leaks or caved in, and the filtration system kept breaking down.

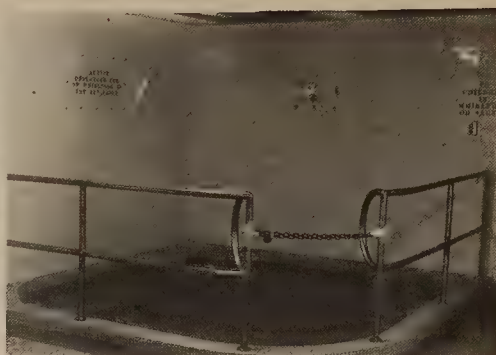
Director of Carleton's Physical Plant, Jim Whenham, blamed the difficulties on "somebody's inadequacy, somebody's lack of judgement or knowledge." Whenham said it was not the fault of the contractors. "It was done by our consultants. It was installed in the way it was specified," Whenham said.

Both Whenham and McCuaig declined to give the name of the consulting firm.

"When you hire a consulting firm, you hire the best one you know of. There is errors and omissions insurance," Whenham said. But it's difficult to legally prove the consulting firm made a mistake, he said.

Whenham said there are a number of reasons why it took so long to fix the whirlpools. He said it took a long time to ascertain exactly what had gone wrong and how it could be fixed.

A somewhat less technical problem was finding a time when men could service the whirlpools in the women's change rooms.



A tranquil whirlpool awaits opening. Carleton's often broken, much maligned facility cost \$22,000 to fix.

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Typist will work at home. IBM Selectric. Work guaranteed. Pick up and delivery. Call Lee at 822-0604.

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THE CHARLATAN
resumes weekly publication on
FRIDAY, SEPT. 16, 1977.



COUNCIL SECRETARY

The Carleton University Students' Association is looking for a secretary to record council meetings.

The position is available in September. Honoraria is \$100 a month.

Applications should be made to:

Ronnie Lebi
Vice President (CUSA)
Rm. 401 Unicentre
Phone 231-4380



CUSA Positions Available

Turnkeys

Positions Vacant	Applications Available	Wage
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Term:

Immediately to fall term.

Jobs:

1. Available to all Carleton University Students if they can legally work in Canada.
2. Job descriptions available in Room 401 Unicentre.
3. Must be over 18 years of age.

When:

1. Applications will be given out on Tuesday Aug. 9 in the CUSA Office between 9 a.m. and 12 noon. Applications must be returned by 4 p.m. the same day.
2. Interviews to be held on Thursday Aug. 11.
3. Applications will be given out on a first come, first served basis.
4. One application only per person.

Communications Office Administrator

Person(s) are required to administer CUSA's graphic services and communications office.

Hours are variable.

Duties will include management of a pool of artists, providing printing specifications, and supervising postings and publicity.

Please apply in person at the CUSA office, room 401 Unicentre, or call 231-4380.

Graphic Artists

Graphic Artists are wanted to do work on a per-job basis during August and for the school year.

Pay will vary according to type of job, quality, and speed.

Those interested should apply in person to room 401 Unicenter, or phone 231-4380.

Petition raps library

Peter Larock

At the beginning of the week, the students' association (CUSA's) VP External Isa Bakker presented the University Librarian, Geoffrey Briggs, with 1,095 signatures on a petition proposing an extension of summer library hours.

The petition stated that the closure of the library on Friday night and the lack of open facilities on Sunday failed to serve the needs of students and faculty.

"Access to the library is essential in engaging in research work and in complementing course work," read the petition. "The Library remains a vital service to the university community, and should, consequently, look toward the needs of the students."

The petition was posted in different areas on campus and circulated around classes last week.

After Bakker presented the petition to Briggs, a meeting was arranged for yesterday afternoon between Bakker and CUSA President, Ben Lachance, and University President Michael Oliver, to talk about library hours. The Charlantan was going to press before the meeting began.

Bakker said the Sunday closing of the library from the end of the winter term to July 4 initiated the petition campaign. She said that in June there were 5,583 students at Carleton, many of whom have part time jobs and need the weekends for studying.

After her meeting with Briggs, Bakker said, "He ignored the implications of what the library should be. It is now

more regarded as a business than a service."

"Two years ago we had a very substantial budget cut," said Briggs. "Our position has not since changed. What I am interested in is how much use would be made of the library if open."

Briggs said evidence has been accumulated over the years showing no need for keeping the library open extra hours.

"To pass something around in classes may induce people to sign who don't use the library," said Briggs.

He said that if petitions were just posted in the library, they would be a better indication of who is using the library.

This is not the first library petition campaign at Carleton. After the hours were reduced

two years ago, a petition was presented to Oliver. The university came up with \$7000 and hours were extended.

Bakker said nothing could be done about library hours this summer and said the petition is aimed more at next summer. She said there will be more petitions in the fall and winter.

"It (the library) should be opened so that when people want to use it they can," said Bakker. "Right now they are determining when it can be used by limiting hours."

"Of course I would like to see us get back to the service of a few years ago," said Briggs, "but it can't be done without more money and I don't know where the money will come from."



Council executive asked to resign

Stephen Cole

The students' association (CUSA) President, Ben Lachance has asked for and received the resignation of CUSA's VP Academic, Donny Berkowitz (pictured above).

Lachance said he was unhappy with Berkowitz's handling of the academic portfolio. Berkowitz said he agrees with Lachance's appraisal of his performance.

"The only mistake Ben made was in choosing me...I was never able to get into the mainstream. Other people were always considering what I was supposed to be doing."

"It's a big ego deflation to be let go. But the relief I feel now more than compensates for that...If I was this fucked up with my course load in September I would have ended up a basket case at the end of the year," Berkowitz said.

As VP Academic Berkowitz was responsible for looking after part-time students, NUG (New University Government), the library and academic societies. He was appointed to the position in May.

"Basically it was a question of him (Berkowitz) not having the proper leadership qualifications," Lachance said. "If you gave him something to do, he could do it. But he had trouble coming up with ideas

and leadership," he said.

"Donnie's been responsible for coordinating CUSA's policy vis-a-vis the library. But he didn't do anything with the library until another council member (Ronnie Lebi) brought it up."

"He's also chairman of the Part-Time Students' Committee, and up until now he's had a lot of trouble relating what's going on there to council," Lachance said.

Berkowitz was asked to resign July 19, the Monday after CUSA's weekend budget meeting.

"Donnie's performance and presentation at the budget meeting was not the determining factor in my decision, but it did confirm my impressions," Lachance said. Lachance said he doesn't see any immediate replacements for Berkowitz.

"As it is now I have no one on council in mind. The difficulty is that I think I'll have to go outside of council to appoint someone then have him ratified by council."

Lachance explained there were several vacancies on council and he hoped to fill them in September with executive calibre personnel.

Berkowitz said he intends remaining on council without a portfolio.



INTERNATIONAL FILM FESTIVAL
AUGUST 4 - 13
THE THEATRE
NATIONAL ARTS CENTRE

CALENDAR

AUGUST

Thursday 4th	Opening Night THE OLD COUNTRY WHERE RIMBAUD DIED (dir. Jean Pierre Lefebvre, Canada)	8:00 p.m.
Friday 5th	STROSZEK (dir. W. Herzog, W. Germany)	7:30 p.m.
	BETWEEN THE LINES (dir. J. Micklin-Silver, USA)	9:30 p.m.
	BLUE SUNSHINE (dir. J. Lieberman, USA)	Midnight
Saturday 6th	BUCK ROGERS (USA)	2:00 p.m.
	ONE MAN (dir. R. Spary, Canada)	7:30 p.m.
	THE NAKED CIVIL SERVANT (dir. J. Gold, Britain)	9:30 p.m.
Sunday 7th	NINE MONTHS (dir. M. Mészáros, Hungary)	7:30 p.m.
	JONAH WHO WILL BE 25 IN THE YEAR 2000 (dir. A. Tanner, Switzerland)	9:30 p.m.
Monday 8th	ALICE OR THE LAST ESCAPE (dir. C. Chabrol, France)	7:30 p.m.
	THE MAN ON THE ROOF (dir. B. Widerberg, Sweden)	9:30 p.m.
Tuesday 9th	"MEAT" (dir. F. Wiseman, USA)	7:30 p.m.
	DEAD PIGEON ON BEETHOVEN STREET (dir. S. Fuller, USA)	9:30 p.m.
Wednesday 10th	THE MIDDLEMAN (dir. S. Ray, India)	7:30 p.m.
	THE BEST OF ZAGREB ANIMATION (Yugoslavia)	9:30 p.m.
Thursday 11th	HURRY TOMORROW (dir. R. Cohen & K. Rafferty, USA)	7:30 p.m.
	NEAR AND FAR AWAY (dir. M. Ahme, Sweden)	9:30 p.m.
Friday 12th	OUTRAGEOUS (dir. R. Brenner, Canada)	7:30 p.m.
	THE INTRUDER (dir. L. Visconti, Italy)	9:30 p.m.
Saturday 13th	CARRY ON SERGEANT (dir. B. Bolmsfather, Canada)	2:00 p.m.
	Closing Night THE AMERICAN FRIEND (dir. W. Wenders, W. Germany)	8:00 p.m.



TICKETS: regular ticket prices are \$3.50 for all screenings.
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Fall enrollment decline predicted

Jacquie McNish

Enrollment in summer courses has dropped 14 percent and already a decline has been predicted for full-time students in the fall.

Dave Brown, Director of Planning and Analysis was disappointed by the decline in summer enrollment.

"It's a large decline and a significant blow as there have been increases in the last two years," Brown said.

The Application Centre for Ontario Universities at the University of Guelph reported a 6.1 percent decline in summer registration for fall courses in registration at Carleton.

Brown said it was too early to draw any conclusions from the Application Centre.

Admission information was sent out two weeks later than usual this year, said Brown. "A matter of two weeks can be a significant explanation for the decline," he said.

The roll of the dice

Last month's students association's (CUSA) budget meeting saw council bravely attempt to hold the line in budget spending. Unfortunately, the caution evidenced in much of the budget decision making is belied by poorly thought out expenditures in some areas.

Let's talk about ice cream. One roll of the dice has CUSA investing \$11,996 in an ice cream parlour. No investigation as to the viability of the service other than discussions with Neilson Ice Cream apparently took place. Neilson Ice Cream, it must be noted, is the firm contracted to provide the service. It is not being overly

cynical, perhaps, to suggest Neilson Ice Cream have a vested interest in giving CUSA only glowing reports about the prospects of such a venture.

The Ice Cream Parlour is expected to haul in a \$3439 profit between September and April of this school year. They will have to generate \$28,000 in revenue to break even.

A Baskin and Robbins Ottawa representative said business "is very poor in the fall and winter... we make our money off of summer months."

It must be noted that the University, and presumably The Ice Cream Parlour, is closed down in December.

As of right now, no work has

been done on the second floor of the Unicentre, the parlour's destination.

The selection of the second floor as a site raises another question. The Box Office last year experienced problems because of its second floor locale. That same general area, the north-east wing of the Unicentre's second floor, is the destination of The Ice Cream Parlour.

One hopes The Ice Cream Parlour makes even more than the projected \$3,500 profit and CUSA are proven wise and sagacious.

But from here it looks like a poorly thought out stab in the dark venture.

The Editor



LETTERS

"CUSA socialists" under attack

Dear Editor:

In regard to CUSA President Lachance's letter of the last issue, I can only express continued concern and dissatisfaction with past and present CUSA administrations' partisan political manoeuvres as being serious deflections, that is, gross deviations from the mainstream of the political leanings of the majority of Carleton students. That our student government should continuously be dominated by socialists as a result of the school's continuing all-encompassing apathy come election time on campus (and year-round as well) should be of great consternation to our moderate majority, yet inexplicably isn't.

The squandering, mismanagement, and misappropriation of student money by an organization we never even joined is of paramount concern (not to mention the NUS quagmire - not today, anyway). Many students are not even aware that their money goes to CUSA, let alone to such CUSA-sponsored items as anti-Davis government posters, NDP-MPP-directed seminars, actions such as the fascistic removal of the still strike-bound Journal from the Unicentre store, sponsorship of a

homosexual club, believe it or not: CUSA "wearing its heart on its sleeve" such as the posters and newspaper clippings et al in their luxurious, well-staffed and high-salaried offices as well as tolerating the defacement of our campus by militant Journal unionists and the Canadian Communist Party (Marxist-Leninist) and some Albanian Labour Party sympathizers to name a few while supporting a bureaucracy such as the Tunnel Authority is intolerable. When one remembers the recent loss of an estimated \$5,000.00 at their annual flop of a folk festival (it lost \$15,000.00 last summer) all this should be akin to waving a red flag in front of a bull, what with the old cliché about students being "politically conscious" and all that.

As to King Ben's letter, not only should he and CUSA not have frittered away our dollars but the 'Pres' even admits it changed nothing! How about getting down to the business of government instead of being a centre for radical propaganda, Ben? What on earth are CUSA members and perhaps more significantly, CUSA employees doing picketing a political

candidate? Was this done with our time and money? Carleton students aren't interested in political action by their student government, as is shown by their minuscule involvement in elections and referendums (dumb) a la CUSA.

As for the business of tuition fees, they have not been allowed to rise correspondingly with the inflation rate and even if they had, we would still have one of the cheapest tuition requirements in the world. Lachance says that "CUSA represents the interest of Carleton students and given that this responsibility lies solely with CUSA..." How effete, dictatorial and self-righteous can you get? And why the involvement with NUS, pray tell? School is out and we have again been "taken" by CUSA, the members and employees of which are fueling their political biases and ambitions with our money. Former President Mullins, Lachance's mentor did the same. Plus ça change, plus c'est la même chose. When will this stop and who gives a damn?

Tony McLean
Carleton Student Arts III

Proposed renovations "wasteful"

Dear Sirs:

I would like to comment on the proposed re-cladding of the Tory Building, MacOdrum Library and Paterson Hall. I think it is unnecessary, wasteful, and a bad example for any form of fiscal restraint program.

We are informed that the Tory Building is the prime target for the "re-cladding", but why don't they be honest and admit that it is a face-lift. It has been noted that the walls of the building are cracked and need to be more fully insulated. A good argument for "re-cladding" you say? I'm very skeptical. In my mind, it's difficult to realize that a building only 20 years old should be in such poor condition. If this is true, it certainly says little for modern construction techniques, and also

that the public never received full value for their large expenditure in the recent past.

In fact, I do not believe that the Tory Building or any of the others is in such poor shape, as suggested. I do not believe that there is so much wrong with its exterior to warrant the expenditure of three quarters of a million dollars! I do believe, though, that the sooner all of us in this fast, modern world realize that things grow old (even us) and require normal maintenance as opposed to radical face-lift, the better off we'll all be.

P.S.

I think it's more important what goes on inside a building than what it looks like outside.

Sincerely
Ken Jones,
Arts 3

Unemployment story fails to tell all

Editor,

Unemployment faces millions of Canadians, including tens of thousands of students.

It is a big enough problem that the Charlantan article "Unemployment conference delayed" calls for a response, so your readers can be as informed as possible.

The idea of a major unemployment conference was proposed to reps of NUS member campuses in May.

Those reps, including Doug Coupar and the other Carleton delegates, rejected the idea.

The May meeting, with people from more than 50 campuses, endorsed a high priority for NUS work on unemployment. The focus is on campus, but includes efforts to build a solid foundation of co-operation and co-ordination among students, labour and others working for full employment in this country.

CUSA's proposal to facilitate the conference was a surprise, in this context. Many of the reasons for its original rejection stood. The late September dates were a new problem, since there would only be three months to prepare. Most student councils and labour councils are closed until early September.

This October the idea of a major unemployment conference will be discussed by

student delegates from across Canada, with Canadian Labour Congress input, in the context of students' campaigns during the rest of 1977-78. It is sure to receive full consideration.

A few points about the article itself:

- the conference was never "to be held at Carleton this fall" since NUS and the CLC did not take up CUSA's offer

continued on next page

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600 words

Why are we here?

Perhaps the time has come to abolish universities. Unfortunately this would have the negative effect of increasing the level of unemployment. But is the employment function of universities the only argument we can marshal to protect our ivory towers from the threat of abolition?

Today the university system stands in society naked, stripped of the rationales which clothed its existence during the education boom of the 1960s. The arguments of liberal educators that education would eliminate the inequality of our society has turned out a bankrupt myth. While the human capital rationale for investing in education sells its stock in universities to buy in on the community college market where the returns on the investment are more direct.

At times, exponents of the virtues of our educational system have turned to the "divine" pursuit of reason, truth, and knowledge as the rationale for universities. These same people seem to turn a blind eye to the limited access provided to "the truth". As if it is understandable that only certain income groups have access to "knowledge".

Alas, for universities, the illusions have disappeared, inequality will not be overcome even with a greatly expanded university system, further the university has become inefficient in the task of giving the highest return for limited government dollars, and as tuition goes up and student aid deteriorates the sun sets on the glorious day of the university as

panacea.

Yet even the most feeble empire struggled on the way to its death, what then of the hallowed ivory towers? The reaction to the crumbling of the foundation upon which university education stood has been minimal. The scramble has been for the buck and "mine is not to reason why..." is the slogan. All professors, administrators, and students have responded inadequately. Where are the grand debates of purpose and responsibilities of a university? Where is the self criticism that marks a healthy mind? Canada, as the OECD pointed out, has a disorganized and directionless educational system. This is a problem which should be a priority for those of us within the system to solve. Instead though we trip over the feet of the provincial and federal governments to avoid the substantive issues hoping to keep dollars flowing on the basis of old dreams.

As a responsibility to both ourselves and the society which supports us, it is time we at Carleton initiated a serious debate on the role and function of the university in society. There is no doubt that if we recognize our responsibilities and act in accordance that the universities can realize their potential as part of the catalyst for the improvement of society.

Riel Miller

Riel Miller is a CUSA council member, past-president of National Union of Students (NUS), and served as CUSA's Vice-President External last year.

LETTERS

continued from previous page

- CUSA presented the proposal in June, not May
- it would have been interesting if Doug had been asked to give examples of action the "insecure" NUS leadership "put a chill" into.

Finally, it was ironic to describe a conference as "more than talk".

Yours sincerely
Dan O'Connor
Executive Secretary
National Union of Students

was the whole point of the story.

And this refusal of CUSA's offer was the action Coupur said illustrates the "insecure" NUS leadership.

Coupur was quoted in *The Charlton* as saying that CUSA had wanted to hold a national conference on youth unemployment this fall. He said NUS delayed the conference because "They're afraid to move unless they've got the nth degree of support."

Finally, neither *The Charlton* nor Coupur described any conference as "more than talk". Coupur said that NUS "puts a chill into those campuses that want more than talk." His point here is clear and hardly ironic.

Editor

Everything clear

Editor to the letter

In regard to your point that "the conference was never to be held at Carleton this fall since NUS and the CLC did not take up CUSA's offer,"... that

The Charlton does not edit letters for grammar, spelling, style, etc. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

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5 friday

Tom Jones opens at the NAC Opera tonight at 6:30, and will appear nightly at 8:30 until Monday.

Blue Champagne, a cabaret featuring music from the 1940's opens in the NAC Studio tonight. It continues nightly, except Sundays, until August 20.

Le Groupe de la Place Royal, a company of modern dancers, will perform tonight and tomorrow at 8:00 in the Ottawa University Teacher's College, 195 Elgin Street.



The Towne Cinema presents *From Here to Eternity* at 7:30 and 9:30 tonight, and *The Song Remains the Same* with Led Zeppelin at midnight.

Ottawa '77, the National Film Theatre's annual summer festival of cinema from around the world continues today with Werner Herzog's *Stroszek* at 7:30, the American director Joan Micklin Silver's *Between the Lines* at 9:30 and, at midnight, Jeff Lieberman's new comic horror picture, *Blue Sunshine*. Screenings are in the Theatre of the NAC.

6 saturday

William Friedkin's *The French Connection* will be screened at the Towne tonight at 7:30 and 9:30, followed at midnight by *Millhouse: A White Comedy* and Lenny Bruce *Without Tears*.

The classic 1939 adventure *Buck Rogers*, starring Buster Crabbe, opens Ottawa '77 activities today at 2:00 p.m. in the NAC Theatre, followed at 7:30 by the Canadian premiere of Robin Spry's newest release *One Man*. At 9:30, an English made-for-television movie *The Naked Civil Servant*, directed by Jack Gould, will be screened.

7 sunday

The Man Who Skied Down Everest, the 1975 Canadian feature-documentary will be presented at the Towne tonight at 7:30 and 9:30.

The NFT's International Film Festival, Ottawa '77 continues today with screenings of the Hungarian feature *Nine Months* at 7:30 and the French production *Jonas qui aura 25 ans en l'an 2000* at 9:30 in the Theatre of the NAC.

8 monday

Photo '77, in the Government Conference Centre on Confederation Square, continues daily until Sunday.

The Ottawa Film Society presents *The Girl Can't Help It* and *Ain't Misbehavin'* at 7:30 and 9:30 tonight in the Public Archives Auditorium.

Maggie Smith and Alec Cown in *Travels with My Aunt*, is the Towne's feature tonight at 7:30 and 9:30.

Two Canadian premiere presentations at Ottawa '77 tonight: Claude Chabrol's *Alice ou la dernière fugue* at 7:30 and the Swedish director Bo Widerberg's 1976 production *Man on the Roof* at 9:30 in the NAC Theatre.

9 tuesday

B.B. King will give one performance only, tonight at 8:30 in the NAC Opera.

All the President's Men will be screened at the Towne tonight at 7:00 and 9:30.

Meat, Frederick Wiseman's stunning 1976 documentary focusing on a slaughter house, and Samuel Fuller's 1972 production *Dead Pigeon* on Beethoven Street, will be screened in the NAC Theatre at 7:30 and 9:30 tonight as part of Ottawa '77.

10 wednesday

Frank Marino with Mahogany Rush and Moxy perform in the NAC Opera tonight at 8:30.

Lina Wertmüller's 1975 production *Seven Beauties* is featured at the Towne tonight at 7:30 and 9:30.

Ottawa '77 continues tonight in the NAC Theatre with the Indian feature *The Middleman* at 7:30, and a compilation film of The Best of Zagreb International Animation Film Festivals at 9:45.

11 thursday

Tommy James and The Shondells are in the NAC Opera tonight for one performance at 8:30 p.m.

Women in Love, directed by Ken Russell, will be presented at the Towne tonight at 7:15 and 9:30.

At Ottawa '77 tonight: *Hurry Tomorrow*, a 1975 documentary of a psychiatric hospital in Los Angeles, at 7:30 and *Near and Far Away*, a Swedish feature from 1976 at 9:30 in the NAC Theatre.

12 friday

Willi Carter and George Hamilton IV will appear on the NAC Opera stage tonight at 8:30.

It Happened One Night, with Clark Gable, is the Towne feature tonight at 7:30 and 9:30, followed at midnight by *The Rocky Horror Picture Show*.



Outrageous, a new Canadian feature film directed by Richard Benner, and Visconti's *The Intruder*, will be screened at 7:30 and 9:30 tonight at Ottawa '77 in the NAC Theatre.

13 saturday

Radio CIMF celebrates its first anniversary with the help of leading popular and folk talents from Quebec, tonight at 8:30 in the NAC Opera.

The musical *Oliver!* will be screened at the Towne tonight at 7:00 and 9:30, followed by *The Rocky Horror Picture Show* at midnight.

The last day of Ottawa '77 in the NAC Theatre includes screenings of the 1928 Canadian production *Carry on Sergeant* at 2:00 p.m. and the world premiere of Wim Wender's *The American Friend*.

14 sunday

Logan's Run, a 1976 science fiction film, will be screened at the Towne tonight at 7:30 and 9:30.

Roberta Flack will perform in the NAC Opera tonight at 6:00 and 9:00.

15 monday

Brigitte Bardot in *Bijoutiers de Clair de Lune* and Martine Carol in *The Foxiest Girl in Paris* will be screened by the Ottawa Film Society tonight at 7:30 and 9:30 at the Public Archives Auditorium.

Roman Polanski's acclaimed *Chinatown* is the Towne's feature presentation tonight at 7:30 and 9:45.

16 tuesday

Elizabeth Taylor and Richard Burton star in *Who's Afraid of Virginia Woolf?* tonight at 7:15 and 9:40 at the Towne.

17 wednesday

Luis Bunuel's *Le Charme Discret de la Bourgeoisie* is featured at the Towne tonight at 7:30 and 9:30.

18 thursday

1972's musical hit *Cabaret*, directed by Bob Fosse, will be screened at the Towne tonight at 7:30 and 9:45.

19 friday

George C. Scott as Patton is the Towne's feature tonight at 7:30. Later, at midnight, *A Safe Place* and Lenny Bruce *Performance* Film will be screened.

20 saturday

Taxi Driver, starring Robert De Niro under the direction of Martin Scorsese, will be screened at the Towne tonight at 7:30 and 9:30, followed by *Reefer Madness* and *Cimme Shelter* at midnight.



21 sunday

Butch Cassidy and the Sundance Kid will be screened at the Towne tonight at 7:30 and 9:30.

22 monday

The Ottawa Film Society presents *Picnic*, with William Holden at 7:30, and *Suddenly Last Summer* with Elizabeth Taylor and Katharine Hepburn at 9:30, tonight in the Public Archives Auditorium.

The newest *King Kong* will be shown at the Towne tonight at 7:00 and 9:30.

23 tuesday

Bonnie and Clyde starring Warren Beatty and Faye Dunaway is featured at the Towne tonight at 7:30 and 9:30.

24 wednesday

Cousin, Cousine, en français, will be screened at the Towne tonight at 7:30 and 9:30.

25 thursday

François Truffaut's *L'Histoire d'Adèle H* is the feature at the Towne tonight at 7:30 and 9:30.

26 friday

The Graduate, starring Dustin Hoffman and Anne Bancroft, will be screened at the Towne tonight at 7:30 and 9:30, followed at midnight by *Rod Stewart and the Faces* and *Alice Cooper's Welcome to My Nightmare*.

27 saturday

Peter Finch's Academy Award-winning performance in *Network* can be seen at the Towne tonight at 7:15 and 9:30, followed at midnight by *A Boy and his Dog* and *Journey Through the Past*.

28 sunday

29 monday

Raintree Country, with Elizabeth Taylor and Montgomery Clift, is the last film in the Ottawa Film Society's summer series, tonight at 7:30 in the Public Archives Auditorium.



Ten Canadian premieres highlight Ottawa '77

Ottawa '77
NAC Theatre
August 4-13

John Harkness

The seventh annual Ottawa film Festival, Ottawa '77, began last night with Jean Pierre Lefebvre's *Le Vieux Pays* ou Rimbaud est Mort.

However, there are still nine days and twenty films left until the festival closes on Saturday August 13.

The films, selected by Frank Taylor and Wayne Clarkson of the Canadian Film Institute, cover a wide range of styles and nations, running from the original *Buck Rogers* (U.S., 1939) to new films from Sweden, Germany, and Hungary.

Tonight in the theatre of the National Arts Centre (NAC), three films will be screened. At 7:30, the latest feature from Germany's Werner Herzog will be shown.

Stroszek, starring Bruno S., who appeared in Herzog's *The Enigma of Kaspar Hauser* (Every Man for Himself and God Against All), is the story of an odyssey from Berlin to Plainfield, Wisconsin by the protagonist and his companions, Eva Mattes (who appeared in Fassbinder's *Jailbait*, screened at Ottawa '76, as was *Kaspar Hauser*) and Clemens Scheitz.

At 9:30, the latest film from the director of Hester Street will have its Canadian premiere. Joan Micklin Silver's *Between the Lines* is concerned with the death of the counter culture as manifest in an underground paper.

In the great tradition of midnight madness, the horror film *Blue Sunshine* will run at 12. Jeff Lieberman, director of *Squirm*, has produced a film in the traditions of *Night of the Living Dead* and the *Texas Chainsaw Massacre*.

Saturday is another three film day, beginning at 2 p.m. with a screening of the original, twelve episode *Buck Rogers* serial, edited into a ninety minute feature.

One Man, at 7:30 p.m., is both the first fiction film by Robin Spry (*Action: The October Crisis*) and the first of the five thrillers to be screened at the Festival. Well-received at both Cannes and the Sydney Film Festival, this will be the Canadian premiere of the film.

The Naked Civil Servant offers an abrupt change of pace. Directed by Jack Gold (*The Bofors Gun*, *The National Health*), it is the story of Quentin Crisp, who was flamboyantly homosexual long before it was socially acceptable. The Ottawa Arts and Entertainment Revue described the film as "stimulating and thought provoking." *The Naked Civil Servant* will be screened at 9:30 p.m.

Children are the theme on Sunday, which will see the screenings of *Marta Meszaros' Nine Months* and *Alain Tanner's Jonah* who will be 25 in the Year 2000.

Photos: (above) *Jonah Who Will Be 25 In The Year 2000*, (below) *The Naked Civil Servant*, (below, right) *Robin Spry's One Man*



Nine Months, a Hungarian film from the director of *Adoption*, the Grand Prize winner at the Berlin Festival in 1976, stars Lili Morani as a mother forced to bring up her children alone. The climax of the film involves the leading actress actually giving birth on-screen, which is certainly the first time that has happened in a major fiction feature.

Monday offers two films which are essential viewing for anyone who loves thrillers. *Alice ou la dernière fugue*, at 7:30, is the latest film from Claude Chabrol, the new wave film-maker most influenced by Hitchcock. Starring Sylvia Kristel (*Emmanuelle*), *Alice*, like other Chabrol films, explores and inverts the normalcy of the happy bourgeoisie - destroying yet celebrating the upper middle class values of serenity and comfort.

Bo Widerberg's *Man on the Roof*, on the other hand, is the first thriller from the director of *Elvira Madigan*, *Joe Hill* and *Adalen 31*. Widerberg's film, concerning the police hunt for a sniper, calls to mind the work of Don Siegel, and has received excellent reviews in New York.

Meat, a documentary from Frederick Wiseman, will be screened on Tuesday night at 7:30. Wiseman, famous for such documentaries as *The Tivoli Folies*, *Welfare*, and *High School*, has taken his cameras into the meat-packing industry - following the process involved in turning a cow into a Big Mac. According to the Festival program, Wiseman produces a "rapt and bloody lyricism", yet one hesitates in recommending Wiseman's film to the very squeamish.

Following *Meat* at 9:30 is the

Canadian premiere of Sam Fuller's 1972 film, *Dead Pigeon* on Beethoven Street. Fuller, the most anarchic of American directors, combines a crude, radical formal approach with right wing politics and an extremely visceral visual style. Andrew Sarris described him as "A genuine American primitive," while Nicholas Garham labelled him "the master of the striking camera angle and the fluid long take." *Dead Pigeon*, made in 1972 in West Germany, was Fuller's first film since *The Naked Kiss* in 1963. Fuller is best known for such classics as *Pick-up on South Street*, *Merrill's Marauders*, and *Underworld U.S.A.*

From the world of Sam Fuller we move a world away in theme and style to Satyajit Ray's *The Middleman*, the latest feature from India's best known film-maker. *The Middleman* is a comedy set in the slums of Calcutta, and will be screened Wednesday night at 7:30.

At 9:45 Wednesday evening, as a tribute to Ottawa '76, which hosted the International Animation Festival, *The Best of Zagreb* will be screened. It is a compilation film of short cartoons made over the past fifteen years in the Zagreb animation studios in Yugoslavia.

Thursday's films examine mental institutions. Richard Cohen's *Hurry Tomorrow* will be screened at 7:30 and *Near and Far Away*, by Marianne Ahrne will follow it at 9:30.

Cohen's film is a documentary set in a psychiatric hospital in Los Angeles. To use that great journalistic cliché, *Hurry Tomorrow* "rips the lid" off the exploitation and maltreatment of patients in even the best hospitals.

Near and Far Away is the first feature by Swedish director Marianne Ahrne. Set in mental hospital, it tells the story of the love between a young intern and a psychosomatic mute patient, and offers an interesting contrast to *Hurry*

Tomorrow.

Friday offers a new Canadian film, *Outrageous*, and the last film from Luchino Visconti the late Italian director.

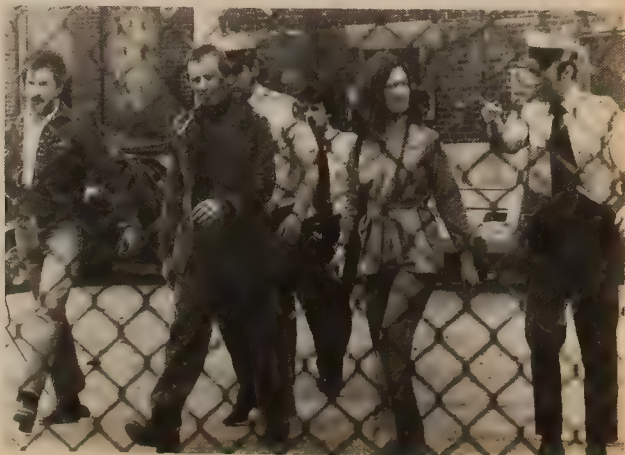
Outrageous, at 7:30, features internationally famous female impersonator Craig Russell, known for his impressions of Channing, Dietrich, Garland, and others. Based on a Margaret Gibson short story and directed by Richard Benner, *Outrageous* is the story of a relationship between a transvestite and an emotionally disturbed girl.

The Intruder (*L'Innocente*), adapted by Visconti from a D'Annunzio novel, promises the usual lush decadence that Visconti is known for. The inspired casting of the film offers one of the oddest couples in recent memory - Giancarlo Giannini and Jennifer O'Neill.

Two films will be screened on Saturday August 13. At 2 p.m. there will be an archival showing of the 1927 Canadian film, *Carry on Sergeant* (not to be confused with the British comedies), this rare film was just restored by the Canadian Film Archives.

The closing film of the Festival will be the North American premiere of Wim Wenders' *The American Friend*. Wenders is a young German director, part of the group of film-makers that includes Rainer Werner Fassbinder, Werner Herzog, Alexander Kluge, and Schloendorff, the group which has revived the German cinema to a level it has not reached since the 20's.

The American Friend stars Dennis Hopper, Bruno Ganz, and Lisa Kreuzer in a Hitchcock influenced thriller. Wenders' film is based on a novel by Patricia Highsmith, author of *Strangers on a Train*, and promises to be among the highlights of Ottawa filmgoing this year.



Tenant's Rights for students and other strangers

Volume 7, Number 4 September 16, 1977

THE CHARLATAN



INSIDE:
Summer Wrap-up
What happened
while you were gone

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THE CHARLATAN

Volume 7, Number 4
September 16, 1977

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news

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Lachance: "I'm protecting the students"

Pub manager fired, CUSA won't say why

Jeff Froggett

The manager of The Pub, Ron Mertens, has been fired for breach of contract, but no one involved is willing to say what that breach is.

"By saying any more than he was fired due to a breach of contract," said students' association (CUSA) President, Ben Lachance, "our lawyer says we would be putting ourselves in a vulnerable position...I'm protecting the students," he said.

Lachance asked for and

received the resignation of Mertens, Sept. 1. Mertens had 14 months left in his two year contract.

Mertens said he doesn't know himself, why he was fired.

"I haven't got the reason in writing myself," he said. "When CUSA fired me they weren't quite ready to say why. I think they were afraid of defamation of character."

Mertens said he and his lawyer are waiting for CUSA to send them an explanation. They will then decide whether or not

to take legal action, he said.

Lachance said he will be sending a written explanation to Mertens soon.

The Unicentre's Building Manager and interim Pub manager, John McNeil, said he knows why Mertens was fired but would not comment further except to say, "it wasn't for anything that happened in The Pub."

The Charlatan talked to Brenda Lillico, a former waitress at The Pub.

Lillico said she was in The Pub office one night and saw her name on a spillage list with four or five waiters.

"Mertens or his assistant Mike Hughes would have friends into The Pub for a few free drinks. They would cover the cost of the drinks by making up false lists," said Lillico. "One night they had me down for three or four spilled Zombies."

Mertens was hired last November in a swirl of controversy. As part of a three man Pub manager hiring board, Mertens screened over 24 candidates and advised the board no appropriate candidates could be found.

Mertens then offered his services and was hired by the then CUSA President, Scott Mullin without the consent of either CUSA or the hiring board. Carleton's Ombudsman and the third member of the hiring board, Lorne Butchart, resigned from the board upon Mertens' hiring.



Ron Mertens

Education Office worried about its future.

Peter Larock

At the students' association (CUSA) budget meeting in July, council voted to table the Education and Research Office budget until the Committee to Review the Education Office brought its findings to council.

That move has Doug Coupar, one of the office's employees, worried.

"Council voted to table our budget," said Coupar. "That meant that if the Finance Commissioner wanted to hold back money he could, which would mean the office would grind to a halt."

"That leaves us extremely insecure. It's a very bad situation because you can't put employees on hold which is what they've done," he said. "It can be interpreted as a lack of confidence in the office."



Doug Coupar

Arts Rep, Riel Miller said he fought to have the budget tabled because he said the review could have come up with a recommendation to abolish the office.

The Education and Research Office is an information base for CUSA's political action.

The Education Office Review is on the agenda for Tuesday night's council meeting, when council will vote on its recommendations.

Recognizing the problem of who the Education Office is responsible to, the review recommends that an Education Office Advisory Committee be created "to advise staff of priorities and direction."

Coupar said when they were first hired a year ago, they worked directly under the past CUSA President, Scott Mullin.

He said they later worked with the VP External and the VP Academic, and then became independent of the executive. He said there is now a precedent to work independently.

The Review also recommends that council amend the CUSA constitution to include the Education and Research Office and offer the employees contracts outlining their rights and responsibilities.

It recommends the contracts contain an arbitration process to adjudicate disputes arising from the contract.

"I accept most parts (of the review) because what it addresses is structure," said Miller. "I have nothing against a better structure."

He said the office hasn't been as productive as it could have. He said it has taken time for the office to get on its feet and council has been unable to isolate its goals.

He said that with a better structure more work would get done. He said he thinks the Advisory Committee will work, but said he opposes any autonomy for the office.

"The Education Office should not be separate and independent," said Miller. "It is crucial that it remain responsible. Council should have supreme authority."

"Employees want a measure of security so that if they want to speak out against CUSA they can," said Coupar, "so people will see it as different from CUSA."

"Scott (Mullin) and Ben (Lachance, CUSA President) have a consistent underlying philosophy which gives us some autonomy," he said.

"Had Dan Perley (CUSA Presidential candidate whose platform included elimination of the Education Office) been elected I wouldn't be here," said Coupar.

He said it is difficult to work knowing your job could be on the line at every election.



Pest problem in Unicentre

A number of undesirables took up residence in the University Centre over the summer.

On Aug. 26, the Unicentre was closed from two to nine in the morning, to prevent any exposure to toxic fumigation gases.

The supervisor of custodial operations, Les Adams, said there have always been a few cockroaches and silverfish in the Unicentre. He said they had only become a problem in the last year.

Apparently it's only a matter of time before the little critters find their way into any large building. Adams said they like the comfortable heat of mechanical areas and the sweet smell of food storage areas.

And he said another one of their favorites is beer storage areas. Once they settle in, he said, they breed by the thousands.

The university has a contract with Sandpiper Pest Control to regularly do places like the Loeb

Building, St. Pat's, the Commons, and garbage areas.

Adams said the pest population in the Unicentre is pretty well under control now, but said the battle will continue every Saturday morning, with a non-toxic powder, until the problem is licked.

He said if anyone sees any cockroaches or silverfish to let him know. Knowing where to spray can only speed up the extermination of these undesirables.



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\$42.

Our Instructor, Mr. Charles Harris, has had twelve years of experience teaching this method which is sold commercially at \$200 to \$375.

Here are a few comments by Carleton students who have taken this course. Last year over 400 Carleton and University of Ottawa students took this course.

"Simple; develops innate ability - and if I save 50% of my reading time I'm really saving several dollars per hour - study methods worth cost of the course alone."

(Start of course 324 words per minute with 70% on test; at end 1700 w.p.m. with 90% on comp. test).

"The method works - all that is required is a little effort."

(Several hundred individuals' evaluation sheets may be seen at CUSA office).

The Dynamic Reading and Study Skills Course will start the first week of October and run for six weeks finishing mid November.

You attend class for 2-1/2 hours ONCE EACH WEEK for SIX weeks. You should practice reading at least ONE HOUR each day during the six weeks.

REGISTER EARLY: Enrolment may have to be limited.

You will have the choice of class times as follows:

Wednesdays: 3:30 P.M. to 6 P.M. and 7:30 to 10 P.M.

Thursdays: 3:30 P.M. to 6 P.M. and 7:30 to 10 P.M.

Fridays: 3:30 P.M. to 6 P.M.

Saturdays: 9:30 A.M. to 12 NOON

Starting dates are: October 5th, 6th, 7th, and 8th.

(It will also be possible to fit into classes at the University of Ottawa on Mondays and Tuesdays at the same times as above. These start Oct. 3rd and 4th.

REGISTRATION FORMS ARE AVAILABLE FROM:
Carleton University Students' Association
Rm 401, University Centre,
Carleton University,
Ottawa, Ont., K1L 5B6
Tel. 231-4380

COVER STORY

How to handle your landlord

Stephen Cole and Jane Tetley

Students still looking for a place to live in Ottawa probably have a rough idea how Joseph and the wife felt a couple of millenniums ago when on that fateful night they tried to scare up living quarters in downtown Bethlehem.

And those who do find a place seldom come up with anything more substantial than the manger that bore Nazareth's favourite son.

Most students run into the cold shoulder that is "no students allowed" early on in the house or apartment hunting game.

"It does sound discriminatory, but no landlord has to accept a student as a tenant," said Landlord and Tenant bureau officer, Diana York.

"A lot of students complain about it, but we can't do anything about it," said York.

"The Ontario Human Rights Code is designed to protect against discrimination based on race, colour, creed or sex. Nowhere does it say landlords have to rent to students."

But students, like everyone else, do have certain rights.

"No landlord can raise the rent without giving 90 days notice before it goes into effect," said York. "And no landlord can raise rent more than eight per cent a year without going to the Rent Review Board."

"If a tenant doesn't have a lease and the landlord wants him to leave, he has to give 60 days written notice. If the tenant does have a lease and the landlord doesn't want to renew the lease, he must give 60 days written notice before its end."

"A landlord must give 24 hours written notice before entering an apartment except in emergencies," she said.

According to York, the question most asked by tenants is, "Can a landlord ask you for the last month's rent upon signing a lease? They can," she said.

"But the landlord must pay

the tenant six percent interest annually on the last month's deposit."

There are also city by-laws designed to protect tenants.

"Every tenant is entitled to heating of 68 degrees fahrenheit during the day and 62 degrees fahrenheit during the night," said York.



According to Ottawa Property Standards inspector Ritchie Slaton, the most common landlord offences are insufficient security arrangements on windows and doors, and missing handrails on stairs.

"Any step with more than three stairs has to have a handrail," said Slaton. "And all windows and doors with outside access must have locks."

Even if a tenant moves into a

place in bad shape and signs a lease releasing a landlord of responsibility, a landlord must keep a house or apartment "in good state of repair and fit for habitation," according to the Landlords and Tenants Act.

This means the landlord is responsible for the structural soundness of the building,

are," said York. Fighting Back recommends sending a registered letter and saving the receipt.

In cases where the landlord fails to make repairs or the building doesn't meet required standards, the tenant should make an application to the County Court. Another recourse is to call a city health inspector.

"We can advise the tenant of the best way to get action," said York. "We're mostly a referral service but we can put you in touch with lawyers, city officials or the court system."

She said all financial troubles were handled in the Small Claims Court. The most common problem tenants face is getting landlords to pay back a deposit or to pay interest on it.

A tenant's final recourse is to

prosecute the landlord in Criminal Court. According to the Landlord and Tenant Advisory Bureau, this isn't always worthwhile. Court costs can run higher than the damages claimed.

One thing to remember, the landlord can also prosecute the tenant. Overdue rent and damages may find the tenant in either County Court or Small Claims Court.

Still, students should not be discouraged in their housing battles. Free legal advice for students is available at the Student Legal Aid office at the University of Ottawa.

The office is located on the third floor of 57 Copernicus Avenue in Sandy Hill. The staff are law students who can represent students in court in most landlord-tenant problems.

B.C. students alarmed by education legislation

VANCOUVER [CUP] - British Columbia's new education act, Bill 82, prevents student and faculty representation on the governing bodies of B.C.'s 14 community colleges.

The bill also requires all bylaws passed by college boards must be approved in writing by the education minister.

In the past, B.C. colleges have been governed by councils comprised of an equal number of district school trustees and provincial government appointees.

The section in the bill dealing with board appointments "offers us the most blatant example of this government's complete disregard for the principles of the democratization and decentralization of education in the province," said National Union of Students (NUS) executive, Punam Khosla.

The bill also provides for total funding of community colleges by the provincial government.

In the past, B.C.'s colleges received 60 percent of their revenues from the provincial government and 40 percent from the school districts they served.

Under the new act, colleges must apply directly to three provincial councils and indirectly to the B.C. Universities Council for funds. In the past it was only necessary for each college to apply directly to the education department for money.

Gordon Bell, chairperson of the B.C. Students' Federation said Bill 82 will not alleviate the problem of "ensuring community control and participation in the planning and governance of colleges...but will further aggravate the problem by creating additional bureaucratic structures that will isolate communities even more from the decision making process."

THE CHARLATAN

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APPLICANTS TO MEDICAL SCHOOL

Applications for all Ontario medical schools are now available at the Ontario Medical School Application Service (OMAS) for the 1977 session. Completed applications must be received at OMAS on or before December 1, 1976.

NOTE:

For 1979 the deadline is November 15, 1978

Write immediately to:

OMAS
P.O. BOX 1328
GUELPH, ONTARIO N1H 6N8

University Counselling Services

As a part of its Skill Development Service, University Counselling Services is again offering a ten week non-credit course in **Effective Reading**. The course is designed to encourage students to derive maximum benefit from their studies. Topics include developing more effective comprehension and retention skills, developing a flexible approach and reading rate for different types of reading situations, textbook reading, skimming and vocabulary. This course begins September 26 and is available during the day, evening or Saturday morning. Registration is through the Office of Continuing Education, Room 302 Administration Building, Telephone 231-6660. The course fee for Carleton students is \$25.

Carleton University Counselling Services will be administering the **Miller Analogies Test** on the third Friday of each month at 9 a.m. Test fee is \$10. Please call 231-4408 or come to Room 305-SPC to register prior to test time.

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Sponsored by Music Department. Free recorder lessons Tuesdays noon. Carleton students and faculty welcome. Those interested come to Music Department, Loeb Building Tuesday, September 13, 1977, between 12 noon and 1 p.m.

We require students to sell cut flowers in the Ottawa area. For further information, call 233-2682, 10:00 A.M. to 4:00 P.M. Monday to Friday.



CUSA FALL JOBS

Term -- Sept. 26 to May 1

Jobs --

- 1) Available to all Carleton University students if they can legally work in Canada.
- 2) People applying for jobs in i) Liquor Operations or ii) Building Operations must be 18 years of age.
- 3) Job descriptions are available in Rm 401 Unicentre.

When --

- 1) Applications will be given out on Sept. 20 at 9 am in the Main Hall, 2nd level Unicentre. Applications must be returned before noon on Tues. Sept. 20 to Rm 401 Unicentre.
- 2) The applications will be given out on a first come first served basis.
- 3) There are a limited number of applications for each position.

Information --

More information can be obtained by going to Rm 401 Unicentre or calling 231-4380.

Liquor Operations

	No. of Positions	No. of Applications	Hours Per Week	Wage
Waiter/ess	30	120	12	\$2.50/hr.
Bouncer	20	80	12	\$3.00/hr.
Tapman	8	32	12	\$3.10/hr.
Bartender	8	32	12	\$3.10/hr.
Cashier	12	48	12	\$3.10/hr.
Roosters' Bar Staff	9	36	12	\$2.75/hr.

Store

	No. of Positions	No. of Applications	Hours Per Week	Wage
Cashier				
Record Store	21	63	10	\$2.75/hr.
Fruit Stand				

Box Office

	No. of Positions	No. of Applications	Hours Per Week	Wage
	6	18	8	\$2.75/hr.

Games Room

	No. of Positions	No. of Applications	Hours Per Week	Wage
Attendants	7	21	14	\$2.75/hr.

Building Operations

	No. of Positions	No. of Applications	Hours Per Week	Wage
Oper. Personnel	20	80	12	\$3.25/hr.

Arts and Crafts

Applications to be picked up in the Arts and Crafts Workshop on Sept. 20 between the hours of 11 a.m. and 5 p.m. For pottery, woodworking, and multi-purpose supervisors \$3.50/hr.

NEW GUARD BURNT

continued from previous page

distressing, for it neatly allows those politically responsible to sidestep their responsibility. CUSA elects a Finance Commissioner to interpret and scrutinize the expenditure of your funds. It is that individual who should justify and hopefully prevent such situations. As President at the time I should accept some of the blame for the situation, but the onus should be on the Finance Commissioner to explain his or her lack of action, and not the management who report to these people. The Minister of Finance does not blame the troubles of the economy on the Departments' supervisory personnel and neither should CUSA's political representatives.

It is disturbing that while managerial staff race about justifying CUSA policy and trials and tribulations, CUSA's

Executive's solution is to sell ice cream. CUSA will invest nearly \$12,000 of your money in an ice cream parlour, after a "feasibility study" conducted by the Finance Commissioner in consultation with the company selling the ice cream. It is apparent that this company could have no interest in selling CUSA's leaders on the project. I mean really, they just want to sell ice cream, which is after all a noble and laudible cause.

Perhaps what is needed is quiet contemplation by the CUSA Executive. The approach to date has been somewhat akin to a bull in a china shop. Unfortunately forcing staff into impossible situations will result in departures which will bog down the effort even further CUSA can ill afford to spend time dabbling ice cream sales and irritation of its staff. There are obviously more important tasks to be done.

Those in power will react defensively to these remarks, letters from outraged Executive members will appear next week denouncing these comments,

but such is the game of politics.

For the moment it would be more profitable if attention was focused on fine tuning, (not ripping apart the Education Office) and a serious questioning of the Finance Commissioner's butterscotch ripple solutions and explanations of affairs at your Association.



Scott J. Mullin,
Past President,
CUSA Inc.

LIFE AND HARD TIMES

continued from previous page

minute volunteers should be enough. They like to think of their critics as jealous bureaucrats. The other side tends to believe in a tighter progression of form and function and in cleaning up details. They characterize the first side as corrupt incompetents.

Ironically, all the people involved deplore the waste of time in the efforts of infighting. One can spend half a day getting all five sides of a story. Poor co-operation and distrust interferes with and infects the majority of innocent employees.

Then there is the finance and Harvey Tepner, our finance Commissioner in his second term. Here is another state of war.

One gets glimpses of Harvey from time to time as the golden knight fighting incessantly against waste, inefficiency and overspending. With Harvey at the till Cusa seems to be breaking its habit of deficit spending, although it seems we have failed to pay back any of our massive debt from previous years.

These glimpses are few and far between. Harvey has not done his wonders through the introduction of rational budgeting and spending. He establishes the poer of his office

by withholding information and promoting an atmosphere of fear and panic about our financial situation leading to restraint. It seems to work. That does not speak well for the organization.

Nobody trusts the finance office. This has been a product of misinformation from the office. As a result, when Harvey is engaged in a legitimate fight, when he is locked out by the other trustees, he can turn to no-one for help. He does not bother. In Harvey's mind he is alone. He is right. Each of the executive stands alone. As Cusa's previous president, Scott Mullin, is reported as saying "You don't join Cusa to make friends".

Finally there are the trustees. They are the President, the Finance Commissioner, and, this year, the Executive Vice-President. They are responsible for all corporate matters, all employees, and all business operations. Both this year's and last year's trustees have operated with little reference to executive or council. Despite the contentious issues arising from infighting and rumours the logic is that business operations are not a matter of policy. When things go wrong, non-trustees can only gasp in awe and

frustration. Most trustee decisions are irreversible.

So much for the hard side of Cusa life. Despite the frustration I would still recommend to anyone that they get involved with their students association if they can spare the time. There is tremendous potential for good in the organization and much of it has already been realized. With work, more can be done. If one can accept the difficulties of the job, the opportunity to work for the community good is there. There is also some fellowship in this common purpose and a few good times. 4 months later and I'm still here.



Dan Hara
VP Community Affairs

600 words is a regular column of thought printed each week in *The Charlatan*. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.

LETTERS

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

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The legacy of Pestalozzi

An 11th hour decision by the Central Mortgage and Housing Corp. (CHMC) to reject Carleton's bid on Pestalozzi College [see page 70], averted a high-noon encounter between the university and the students' association (CUSA).

But the problem both wanted solved is still with us.

The problem was housing. Both parties agreed Carleton was in dire need of adequate housing; deciding what constituted "adequate housing" proved troublesome.

The university hoped to eliminate the housing problem in one fell swoop, with the purchase of Pestalozzi for use as a downtown residence.

The university figured that, at the right price, Pestalozzi provided adequate housing. CUSA's response was that, at any price, Pestalozzi would become a "student ghetto."

No one on the Building Advisory Committee (BAC), the group that recommended Carleton buy Pestalozzi, seemed particularly happy with Pestalozzi. Tom McEown and Norm Fenn, both members of

the BAC, admitted Pestalozzi was far from ideal.

The university's rationale for putting a bid on Pestalozzi was couched in talk of cash flow, mortgage payments and bed space.

All important considerations of course. But what the university never seemed to come to understand was that they weren't looking for space for beds, but for people.

President Oliver's explanation for not including students on the task force asked to consider Pestalozzi, was that technical assessments had to be made.

It would be ridiculous to assert that a thorough inspection of the technical facilities, and a rigorous investigation of all the financial ramifications of Pestalozzi, is anything other than necessary.

But surely that investigation needn't have excluded the participation of students.

The university seemed to liken the delicacy required by the Pestalozzi investigation to that of a decisive golf putt on the 18th hole at the Royal Oak. No gangly CUSA types with their

strident humanistic concerns were allowed in the gallery.

But it seems patently absurd to look into any purchase of residence housing without consulting students on the viability of such a residence.

In presuming that only they had the expertise necessary to evaluate the needs of students, the university assumed the mantle of the omnipotent and insensitive bureaucracy.

That might sound a trifle shrill and Wagnerian, but how else to describe an organization that presumes to tell people what they want without consulting them.

Pestalozzi is now a dead issue. Indeed, the university's bid of \$1.5 million on a building valued at \$4.5 to 5 million, suggests that Carleton was never close to purchasing Pestalozzi, whatever its merit, and that all the task forces were just a waste of time and money.

But the housing problem is still with us. And it is important that both the university and CUSA work, and work together in finding some solution.

The housing problem seems

to annually come into focus in the late summer and early fall only to be put on the back burner through the school year.

The CHMC's decision to reject Carleton's bid on Pestalozzi became public at a BAC meeting Aug. 22.

At that meeting, a CUSA motion recommending a Task Force looking into the housing problem was struck. The force is to include administration, faculty and students. So far so good.

S.C.



SUBMISSION TO THE
CARLETON UNIVERSITY BUILDING ADVISORY COMMITTEE
ON THE
PURCHASE OF PESTALOZZI COLLEGE
(160 Chapel)

by John Chasoweth
Building Advisory Committee
CUSA, Inc.
Doug Cooper
Education and Research Office
CUSA, Inc.

In behalf of:
The Carleton University Students' Association,
The Aldra, Silver Residence Association,
St. Patrick's College Students' Association,
and The Graduate Students' Association.

August 19, 1977

600 words

Old guard passes the torch; new guard burnt

In a fashion that some will argue is inflammatory—and inappropriate, I find it necessary to comment on the direction and future of the Students' Association at Carleton. Past Presidents, especially immediately past ones, are supposed to quietly disappear after their term of office and are only expected to offer their opinions after being pried open with liquor and then asked direct and bold questions. Unfortunately I have some difficulty with this approach, and although I recognize that these comments will be seen by those in power as muck raking and damaging, I still feel it is important to express my feelings on several key points that much of my energy went into in the past.

The current Council and Executive seems to be having some difficulty in defining and accepting what, as university students, should not be that difficult to understand; the role of an Education Office of the Students' Association.

Some seem to feel that offering course guides, academic counselling, pressure on the library, student aid assistance and so on falls outside the concern of CUSA. Others say doing a course guide is "less than relevant, let's hire leaflet distributors".

CUSA set up an Education

Office to ensure the academic and political interests of students would be better served. To achieve that end the need for a paid staff to professionally prepare course guides and so forth, was apparent and obvious. For the first time in a while, CUSA prepared a Course Guide that was ready before the middle of August this year, and this should be seen by those in the "know" as a good thing. However, good things are obviously difficult to perceive and Council is madly running around defining, re-defining, and hashing over more changes for an office and concept that has been barely given a chance to grow. Ladies and Gentlemen, Boys and Girls, give it a chance. Most reasonable people give time for something to develop and grow, CUSA seems determined to destroy it before one year of a long term proposal was accepted. Amend to be sure, but destruction seems a bit heavy handed and unnecessary.

My second concern for those who have managed to read this far, is that CUSA seems incapable of distinguishing between the responsibility that political representatives have and the managerial responsibility that staff are given. The concept would appear sensibly to go along these lines. One hires staff to carry out certain

duties that are best left to full-time employees, but one ensures that responsibility and accountability rests with the Executive, and more specifically with the President and Finance Commissioner. Reading summer issues of *The Charlton*, I get the impression that this distinction has been muddled. Education Office staff, although able to present course guides earlier

than just about ever before, now have to prove their existence is valid and defend the concept which is the responsibility of their employer, the politicians. A bizarre twist of the normal employer-employee relationship to be sure.

Headlines indicate that during my year as President the CUSA store lost \$12,000, and yet articles, and in fact Council's

actions in striking a committee, seem to suggest that store management should shoulder entire blame. I mean After All "let's examine store management, because obviously our staff screwed up", now seems to be the prevalent attitude. While this attitude is obviously in vogue on the fourth level of the Unicentre, it is

continued on next page

The life and hard times of a CUSA executive

My friend, Donny Berkowitz, has resigned. He did it voluntarily. A few days later you never saw a happier man.

After this incident people might be curious as to what is like working in the shady depth of their student's association.

Its nopic-nic.

Donny wasn't much less productive than the rest of us. The thing he lacked was the open aggressiveness that keeps people from doubting you or your work.

Each executive member hides a nagging doubt about the amount and worth of their work. We can't help doubting ourselves. Our physical output is small.

The job itself is frustrating. You are constantly creating, never doing the same thing twice. One can never say "I know my job". You are at-

tempting to solve problems that generations of Students' Associations have battled unsuccessfully. Apathy. Government. Like each preceding generation you will not begin to get a flimmer of the solution before your term is up.

If you've hung around the Unicentre you'll have heard tales of infighting and corruption.

They go hand-in-hand.

Infighting in the executive is fortunately at a minimum this year. Doubts are expressed openly and disputes are directed towards resolution.

But the executive is only the mast-head of a vast corporate structure that has grown around the Students' Association. The amount of money that executive members spend directly is peanuts compared with the total budget.

The corporate structure has many ongoing rifts that remain unresolved because of the tarnishment of the top management, the annual inundation of new student executive.

One such rift is the ongoing war over incompetence and corruption in programming, liquor operations and building management. Warfare in large organizations is as slow and savage as the struggle of plants in a rain forest. Like the sudden fall of a tree, conflict will erupt in the executive over an issue that has grown out of the struggle.

There are at least two sides to this war. One side consists of people who think it doesn't take much to organize an event on system. One person, a phone, a half an hour, and some last

continued on next page

Summer Wrap-up

What happened while you were gone

Almost empty OC transpo buses came and went from the university during the summer. There were no line-ups in the cafeteria or bookstore. You could walk into the Physical Recreation Centre at any time and book a squash court.

But things were happening on campus. Most university services can only hope to cope during the school year. Budgetary planning and other important decisions are left to the quiet solitude of summer months.

This summer, the Carleton University Students' Association's (CUSA) 77-78 edition got its first taste of political action during the June 9 provincial election. CUSA dealt with its budget. Radio Carleton filed for a divorce and graduate assistants are still trying to form a union.

Because so much happened, and so few people were here to witness it, The Charlatan has assembled a summer news round-up.

Festival and
but financial



Provincial election

CUSA's anti-Tory campaign met opposition

Last June 9, the Progressive Conservatives formed another government in Ontario, but failed in their bid for a majority. To no one's surprise there weren't many student groups out campaigning for the Tories.

The Ontario Federation of Students (OFS) opposed the Conservatives and encouraged people to vote for one of the alternatives in a pamphlet questioning Tory policies on unemployment, tuition, and student aid.

CUSA sank \$1,800 into two different pamphlets, a poster blitz, ads on CKCU-FM, and three ads in The Citizen, urging voters to consider the alternatives.

There was some question as to CUSA's right to run the campaign. Mark Trusler, for one, a part time student last summer, phoned the Ottawa Journal to say he objected to his student fees going toward such a campaign.

"The student council was elected democratically," said CUSA President, Ben Lachance. "I ran on a campaign that politics was very relevant to student life and the majority who voted agree with me."

CUSA cried censorship after the university's Information Office refused to place CUSA's ads in the Citizen.

Carleton has annual advertising contracts with all the daily newspapers in Ottawa. Advertising from all groups on the university, including CUSA, is placed by the Information Office at a much cheaper rate than if each group placed its own ads.

But it is university policy to

be non-political in its advertising. It was decided that placing CUSA's ads might be interpreted as a university endorsement of them.

Without the help of the Information Office, the price of the five ads originally planned for went from \$900 to \$2,100. CUSA settled for three ads at \$1,300.

CUSA also sponsored the only all-candidates meeting in Ottawa South, the university's riding, for candidates from both Ottawa South and Ottawa Centre. It went out of its way to find a neutral chairperson in Anahine Loubser, a member of the Department of Justice.

The Conservative candidates were not convinced and stayed away from the meeting.

Ottawa Centre candidate Brian Cameron charged that the meeting was organized by NDP incumbent Michael Cassidy's supporters.

Claude Bennett, Minister of Industry and Tourism and Conservative MPP for Ottawa South, hadn't forgotten the last all-candidates meeting at Carleton in 1975. He had left that meeting before it was over after being booed by the crowd.

Members of the CUSA executive, on their own initiative and not on behalf of CUSA, also participated in demonstrations on May 30 at Claude Bennett's constituency office and again on June 3, at the Nepean Sportsplex where the Conservatives had a rally.

On election night Bennett was returned, more than doubling his plurality of the last election.

In the end, Lachance said he

couldn't claim any victories. He said he was disappointed with the results of the campaign but said it was still CUSA's duty to try and make an impact.

Above: Some CUSA councillors, employees and friends picketed Claude Bennett's headquarters.

Good bye Radio News

CKCU-FM (Radio Carleton), has taken Radio News, the School of Journalism's weekday news service, off the air.

"We're incompatible, Radio News is after an instantaneous AM thing," said station manager, Randy Williams. "We're FM. We want more in depth stuff, more foreground information. Radio News is still an AM operation."

According to assistant station manager, Craig Mackie, the door is not being shut on the School of Journalism. "We're hoping for some form of service in the future," he said.

In reaction to the Radio Carleton move, Jay Weston, the acting director of the School of Journalism, said that as interim administrator he is not in a position to make any comment.

But he did say he hopes some kind of compromise can be worked out where the school can have input into the radio station on a possible news documentary or feature basis.

Radio News will be aired on carrier current, the university's inhouse AM network.



Pestalozzi bid turned down - CUSA

The students' association and the university were on collision course over the university's \$1.5 million bid on Pestalozzi College.

The university saw Pestalozzi, located at 160 Chapel St., as a downtown student residence. CUSA saw the building as a downtown student ghetto.

But the Central Mortgage and Housing Corp. (CHMC) saw the building as worth more than Carleton's \$1.5 million bid. The building's market value has been assessed at \$4.5 to 5 million. The confrontation that seemed imminent failed to materialize.

CUSA VP External, Ronnie Lebi said Pestalozzi, built in 1971 as a student co-operative, provided a poor living environment for students.

But Lebi's biggest complaint was that students weren't involved in the task force asked to consider Pestalozzi.

"It's ridiculous for the university to consider purchasing a residence without

consulting students," Lebi said. Carleton President, Michael Oliver, said when the idea to buy Pestalozzi first came up, then CUSA President, Scott Mullin, was informed.



"He agreed we should carefully into the building, think that students have kept informed at all stages," Oliver said.

He said the reason students weren't involved in the



Clubs Supplement

Service/Recreational / Citizen Groups/Ethnic Association/Political Groups/Sports Clubs/Religious Groups



*Fall
into
new
habits!*

Service/Recreational

AIESEC

ASSOCIATION INTERNATIONALE DES ETUDIANTES EN SCIENCES ECONOMIQUES ET COMMERCIALES

What Is It?

AIESEC is an international association of students of Economics and Commerce -- an apolitical, non-profit, student-run organization. Established since 1949, AIESEC has local committees in 375 universities around the world.

What Are Its Goals?

1) Bridge the gap between theoretical university education a student acquires and the practical business world.

2) Help people develop an international perspective of the world economy, its political structures, and the people who encompass it.

How Does It Accomplish Its Goals?

Contact Talks, Seminars, Wine and Cheese Parties, Business Person's Lunches:

Activities such as these bring students and the business community closer together. The AIESEC member is provided an opportunity to meet future employers, receive guidance with respect to the direction of his academic career, and to gain insights into the problems we as managers face in the future.

International Job Exchange:

Through this exchange program that AIESEC operates yearly, AIESEC members receive jobs in countries all over the world. These traineeships allow AIESEC members to get jobs related to their academic background in countries of their choice.

Solicitations:

In order for foreign students to get AIESEC traineeships here in Canada, jobs must be found for them. Solicitations is the activity in which AIESEC members secure traineeships for fellow members who live abroad. It involves meeting businessmen and, in effect, "selling" them on the value of AIESEC trainees working in their companies.

For the AIESEC member, the result of such an experience is a greater self-confidence in one's ability to deal with other people -- a definite asset when seeking a job for oneself.

Reception Program:

As Canadian AIESEC members go on

traineeships, foreign trainees correspondingly come to Canada to view the Canadian way of life from its various "angles". Thus, the reception program includes some of the previously described activities as well as informal "get togethers" including trips to various points of interest in Canada.

Therefore...

Everyone in Commerce and Economics is invited to participate in the AIESEC learning experience.

The Carleton University Amateur Radio Club

Room 514
231-3670

Formally the Carleton College Amateur Radio Club, The Carleton University Amateur Radio Club (call VE3OCU) is now in its 29th year of operation, at present from room 514 of the unicentre (Student's Association) building.

The club provides information and the facilities for federally certified (D.O.C.) operators to talk to other such "ham radio" operators around the world by either SSB voice or CW morse code techniques. Two high frequency stations are available, as well as several VHF sets.

Many messages are relayed for the student population and to and from other ham stations in Northern Canada, and other continental locations by club members.

Recently the club has diversified and has acquired a very good quality commercial shortwave broadcast receiver from which foreign students may hear homeland propaganda or one may pick up direct reports on international events.

The club has a wealth of information on all aspects of both the shortwave listening and amateur radio hobbies.

Special interest segments within the club at present include "off the air" teletype reception and VHF UHF FM communication system and for most, graduation!

Sock 'n' Buskin

Sock 'n' Buskin is Carleton's largest single theatre group, and the only one that is independent of any academic faculty. The 1977-78 season marks Sock 'n' Buskin's thirtieth anniversary and we will be presenting a wide variety of shows.

Throughout the year Sock 'n' Buskin schedules theatre workshops in which prominent members of the Ottawa theatrical community are invited to share their expertise with members of the Sock 'n' Buskin company.

Students interested in all aspects of theatre at any level are invited to participate, no previous experience is necessary.

Plays planned for the fall term include **Everything in the Garden** by Edward Albee and **Boss Ubu**, adapted by Richard Payne, and co-produced with the Fine Arts Committee.

The first general meeting will be held Friday, September 16 at 3:30 p.m. in the Alumni Theatre. More information is available by calling 231-6671 or come to the Sock 'n' Buskin office, Room 211 Southam Hall, underneath Theatre "A".

Strategy Club

COULD NAPOLEON HAVE WON AT WATERLOO?

HOW DID FRANCE FALL IN 1940?

CAN THE UNITED STATES SURVIVE A

NUCLEAR HOLOCAST

(AND WOULD IT ANEX CANADA IN THE

AFTERMATH).

For answers to these and other thrilling and tantalizing questions, report to the **CARLETON UNIVERSITY STRATEGY CLUB**.

The main service we provide is to act as a gathering place for war-gamers, Dungeons and Dragons fiends, and anyone interested in simulating the finer aspects of human interaction; (i.e. political backstabbing, economic sabotage and military conquest).

We have a collection of more than sixty (60) simulations by such publishers as Simulations Publications Inc., Game

Designers' Workshop, and Avalon Hill. We also have subscriptions to **Strategy & Tactics** and **Moves** Magazines. Our 60 plus members own close to two hundred (200) different titles.

Of a more serious nature, our projects include acting as a purchasing agent for club members, a games library, and a forum for impromptu bull-sessions on topics of a military, political, and economic nature. We have been in existence for two (2) years, during which time we have been the most active club on campus. Members meet informally, seven days a week, year round.

All those interested (or for that matter, since our charter does not permit us to discriminate, all those who are not interested) are invited to get more information from the Carleton University Student Association.

Photo Club

CUPC's purpose is 1) the study of photography as a modern art form and 2) to "develop" an understanding of photographic technology.

Complete facilities are provided for the exposure and development of colour and black and white, from 35mm to the large format.

Courses, lectures, seminars, and workshops are sponsored annually in both aesthetics and techniques from basic to advanced levels.

Prior ownership of equipment is not a condition of membership.

Information and application forms are available daily, during club hours, at 512 Unicentre.

Chess Club

The Chess Club is a sociable group playing this ancient and popular game. Club members can spend spare time between classes playing chess and come to the Tuesday evening meetings. Many special events are held during the year, some just for club people and others open to the community.

The Chess Club also sponsors the Chess Team which competes locally and, once yearly, internationally. Skill is not important for the team, only a love of the game.

The Club exists for the fun of it and all levels of play are represented. For those

Clubs Supplement is presented as a supplement to The Charlton by the Carleton University Students' Association. As such it in no way reflects the editorial policy of The Charlton, and is presented here as a public service of Carleton University Students' Association.

who have never played, the Chess Club would like nothing better than to show them the mysteries of the game.
Chess is truth.



Citizen Groups

Pollution Probe

If you've ever been disgusted when beaches are closed by pollution.....
If you've ever seen lights blazing in empty buildings at night.....
If you've ever thought about the food we waste.....

If you're concerned about threatened wildlife, and threatened mankind....

Then join Pollution Probe Carleton.
If community spirit, "people power" and public participation are important to you.....

If you've ever recycled paper, glass or tin cans.....

If housing and food cooperatives interest you.....

Then join Pollution Probe Carleton.
If you care about the world we're leaving for future generations.....

If you want to help, but what can one person do?

If you'd like to meet people with common concerns, to share ideas, to learn, to feel a sense of accomplishment, and to enjoy yourself.....

Join Pollution Probe Carleton.
P.P.C. is an education, information and action oriented organization on campus. All students and members of the Carleton community are welcome, and encouraged to join the group. We meet regularly to exchange ideas and to discuss and plan activities.

P.P.C. runs a regular bi-weekly radio show (Ecochamber) on CKCU-FM (Radio Carleton), as well as a regular column, Ecologistics, in Carleton's newspaper, The Charlton.

Other recent activities include 'Canada Food Week', a week of information and education about food issues: nutrition, the food industry, junk foods, etc. At Carleton, held a 'food fair', films and discussions; 'Environment and Lifestyles', a 7-week educational program of speakers, films and panel discussions. Participants met weekly for presentation and discussions; 'Earth, Energy, and People', a 3-day forum of ideas about energy, renewable energy, the problems of nuclear energy, public participation in energy choices, etc.

Clubs Day

If you're interested, contact Pollution Probe Carleton, we'd like to hear from you. Now's the time to get involved.

Peace Council

The Carleton University Peace Council was first formed in January, 1977. It is affiliated with the Canadian Peace Congress and the World Peace Council. The latter is a non-governmental organization of the United Nations.

Our objectives are consistent with those of the World Peace Council. We are dedicated to the cause of world peace and peaceful coexistence between nationals of varying political systems. Hence, we advocate the ending of the arms race and disarmament. The Peace Council opposes all forms of imperialism and racial discrimination. We believe that differences between nations must be resolved through negotiations.

The main aim of the Carleton Peace Council is to make members of the university community aware of the current difficulties associated with world peace. This involves a format of speakers, films, petitions, and information tables.

We feel that only through cooperative efforts on everyone's part can our aims be realistically attempted. Therefore, we encourage all those interested to join our groups and become involved in our efforts.

For more information, call -

Johanna Donkers

722-1989

Beth Abbott

234-3913

Free Corn Roast
Your group will find us

Amnesty International

"...instrument of terrorism" - Brazilian newspaper, 1977.
"...in a leading propaganda organizations which propagandize" - U.S.S.R., 1970.

A social disease is basic to certain human beings. It is epidemic proportions. It is people in prison for their political beliefs, or for their ethnic background. It is the use of torture as a weapon of war. Amnesty International is combating this disease, for recognition of human dignity.

More than a million people throughout the world are suffering because of their conscience, beliefs, their religion, or their background. Many have never been tried, and indeed many have been tried. These people are in prison. AMNESTY INTERNATIONAL is set them free.

It is documented that many countries in the world practice torture. Torture is not only a disease throughout the world, but becoming refined and sophisticated through the help of scientists, doctors, psychologists and the drug industry. Torture is now only traded between countries, centers in Chile, U.S.A. and others which engage in "intermediate and training".

AMNESTY at its headquarters has documented violations of human rights in many parts of the world. AMNESTY members in 50 countries, work for these human rights both locally in local groups in a variety of ways - writing letters on behalf of "prisoners of conscience", public education, and by public opinion and exerting pressure on appropriate governments.

Amnesty International is a dependent, non-governmental organization which is not associated with any religious creed or political party.

It is not always easy to see how Canadians, specifically, have seldom experienced human rights, why they should be prisoners in a far-off country. These freedoms are fragile. As the world generation about to be born, consider how long Canada has been an island of tolerance in a sea of intolerance. In the long run, prisoners of conscience, torture, in the long run, freedoms we enjoy will be if they are extended throughout the world.

Amnesty International is a ordinary people like us who are enough to be involved.



Interested? If you want to find out more, call 231-4380

Want to 231-4380

Monday Sept. 19

in the Quad if the sun shines.
Have an info table. If it rains
go to the 4th floor of the Unicentre.

in joining the Carleton University committee, phone 231-4380, or write "Amnesty International, 2101 Algonquin Ave., Ottawa, Ontario, K2A 1T1."

Ethnic Associations

African Student's Association

The aims and goals of the Association are geared first and foremost of all to create a well-established and clear understanding, awareness, and brotherhood among all African and Black Students.

The year's activities will start off with a "get-to-know-one-another" picnic within the first two weeks of term. Thereafter, it is hoped that every three weeks a prominent speaker will address the Association on some problem facing Africa today, (each meeting ending off with a party).

The Association is planning, also, to organize a Christmas Party, an African Weekend of Activities and, of course, the now legendary Dance.

There are moves afoot to make non-African blacks feel more at home in the Association by renaming the Association. The All-Black and African Association and the African-Caribbean Association are just some of the names being bandied about.

Finally, it is hoped that the Association becomes a home from home to its members.

FREEDOM AND UNITY

Arab Students' Association

Our Association endeavors to achieve these basic objectives: the dissemination of adequate information about the Arab people, their history, culture, and aspirations, the promotion of a better mutual understanding and stronger ties with the Canadian people, and with other student societies. The membership of our Association is open to all students registered in the University who share with us the desire to promote Arab-Canadian understanding. At the beginning of each academic year a General Assembly meeting of all the members is usually held to elect a new Executive and approve the Association's forthcoming activities. During the 1976-77 academic year our Association organized the following activities: **An Arab Film Festival** featuring a variety of Arab cultural films, a **Public Lecture** delivered by Tawfiq Zayyad, the Mayor of the City of Nazareth, **An Arabian Variety Night** featuring Arabian folklore, music, food, etc., a **Biweekly Discussion Groups** on various aspects of the Middle East. **Celebration of the Traditional Arabian festivals.** During the summer break, our Association organizes many picnics and tours to Upper Canada Village, One Thousand Islands, and Old Fort Henry, with a symbolic fee.

The Arab Students' Association welcomes your active participation. We are sure that you will enjoy the new cultural perspectives which our Association has been introducing to the Carleton community.

your Students' Association
for further info.

Interest not here?

your own Club? Phone us,
Room 401 Unicenter.

Chinese Students' Association

To all new overseas Chinese students:

On behalf of the Chinese Students' Association of Carleton University and its members, I would like to welcome all of you who have just newly arrived on the Carleton campus.

As most of our executives have gone through the hectic and sometimes frightening stages of coming into this totally new cultural and educational environment, we hope that we, by virtue of our past experience, can give you some sort of guidance and even practical assistance in the early stages of your new life here at Carleton.

The Chinese Students' Association of Carleton University is a student body staffed entirely by Carleton students, either part-time or full-time. We are a non-partisan body which means that our membership is open to all regardless of nationalities and individual political orientations. For years, we have embraced the welfare of our members, on and off campus, as our chief and overarching concern.

So if you are a new student and you have problems with registration, housing or social life in general, don't hesitate to get in touch with us. Our executives will be more than delighted to offer you their helping hands. Feel free to reach us at the following numbers.

President Billy Wong 238-7435

Secretary Rupert Yeung 523-1399

It will also be helpful that you watch out for notices and announcements of our club's activities and services posted around the tunnel. Finally we wish you the best of luck in the days to come.

Indo Canada Club

Our club was formed two years ago by a hand full of interested students. The main purpose behind forming such a club was to give both Indians and Canadians a better understanding of each others culture. This was achieved by having frequent get-togethers, discos, and the sponsorship of cultural events.

In the forthcoming year we have lots of interesting events on the agenda, including cultural events, panel discussions, discos and a picnic.

Membership is of vital importance to our club and hence we urge all interested students to become members.

Jewish Students' Union

The Jewish Students Union was formed in 1974. Through a variety of social and educational programs it aims to promote an understanding on the university campus of Jewish culture and Israel, as well as to provide for the specific religious needs of Jewish students.

Starting in September social programs are held at least once a month with educational activities in between. Students are kept informed of all activities through mailings and can register by contacting Norma Rothman (224-1337), through the Jewish Chaplaincy Office, 3A-35 Paterson (231-7499), or by leaving name and address in the J.S.U. Box at the CUSA office.

Membership is open to all students and the membership fee is \$2.00 per year.

Ukrainian Students' Club

The Ukrainian Students' Club has existed on the Carleton University campus for a number of years, and tries to provide a framework within which students of Ukrainian background and interested non-Ukrainian students can participate in a number of different activities. Some of the activities of the club in past years have included:

- holding a multicultural conference and involvement in other aspects of multiculturalism;
- coffee houses;
- helping out during the "Ukrainian

Week" conducted by the Ukrainian community in Ottawa;

—dances;

—sponsoring or helping to sponsor speakers such as Daniel Berrigan (speaking on Ukrainian dissenters such as Valentyn Moroz and dissent in general), Leonid Plyushch (a Ukrainian dissenter recently released from imprisonment in a psychiatric "hospital" in the Soviet Union, where he was confined for compulsory "treatment"), and several student speakers:

- volleyball and other sports activities;
- organizing or participating in defence actions on behalf of prisoners of conscience in the Soviet Union;
- sleigh rides;
- working on media projects (cable TV programs, radio programs, etc.);
- horserack riding;
- organizing or participating in local, regional, and national Ukrainian student conferences and congresses;
- skating parties;
- encouraging students to register in the Ukrainian language courses offered by Carleton University which are in danger of being dropped due to lack of student interest.
- singsongs, etc.



Political Groups

Student Liberals

Here on campus, the Carleton Student Liberals represent both the federal and provincial Liberal parties. As our club is situated in the nation's capital, it is possible to generate extra input into the government because of our ideal geographic location. In fact, the Carleton Student Liberals will be participating in monthly policy sessions with the party's M.P.'s and M.P.P.'s. club members are also sent as delegates to provincial and federal policy conferences.

During the year, the Carleton Student Liberals will present leading Cabinet ministers to speak out on the issues confronting Canada. We also hope to have Prime Minister Trudeau come to the university as a guest speaker.

Club president, Del McIntee, is also the Executive Vice-President of the Ontario New Liberals with which we are affiliated. Thus the Carleton Student Liberals put added momentum into the activities of the O.N.L., the official youth wing of the federal and provincial Liberal parties. The O.N.L. serves to project the views of today's youth into both the federal and provincial governments as well as to motivate the leaders of tomorrow.

Marxist Study Group

Now going into its fourth year at Carleton, the Marxist study Group (MSG) will continue to present a programme of socialist education. We have invited people like Stanley Ryerson, Robin Mathews, Jack Scott, Charnie Guettel, Leo Panitch, and Frank Cunningham to talk about working class history, culture, women's oppression and liberation trade union struggles, and dialectics. Film screenings and parties fill out our programme.

The Marxist Study Group is a non-sectarian organization with members of differing views and political groups. Membership is open to anyone with a progressive outlook and \$1 for the membership fee.

Admission is free to all meetings.

Communist Club

Prime Minister Trudeau told a student audience in Toronto that there are too many people in Canada with post-secondary education and that those who can't find work should consider leaving the country. We believe that most students would rather do something to change the priorities of a society whose government believes it has a glut of doctors, engineers, teachers, etc.

More and more people are moving into action against the policies of the big corporations and governments who act in their interests. Last October The Trade Union Movement held its first country wide general strike against wage controls. Women are demanding free day care, and equal pay. The people of Quebec are showing that their right as a nation to self determination must be recognized.

Students are a part of this process. Last year our National Union of Students organized the first National Student Day to discuss issues of concern to us. In many areas, students are beginning to demand an end to cutbacks, fee increases and post graduate summer unemployment, and for universal accessibility to education.

Communists play a role in all these movements. We support any struggle directed against the power of big businesses. But our perspective goes beyond this. We see such movements as part of a much larger process, which can ultimately develop into a mass movement for a fundamental transformation of society.

What's needed is unity and leadership. We believe that our party, the Communist Party of Canada, can play a vital role in organizing and leading people's struggles, and in providing them with the long term political orientation which is required if they are to develop into a force capable of achieving a socialist society.

Here at Carleton, members and supporters of the Communist Party are organized in the Carleton Communist Club. Membership is open to any who studies or works at Carleton and who supports the program of the Communist Party. We are planning many activities for the coming year. We'll distribute our newspaper the **Canadian Tribune**, and other Marxist books and magazines through our literature table. We'll organize meetings on political questions, and other topics of interest. We'll be active in many movements from amore democratic system of education, and a better deal for students.

We're looking forward to meeting other people interested in working with us, or in joining us in the fight for a better life.

NDP Club

In 1975, following the great support the Carleton community gave to NDP candidates in the provincial election, a group of Carleton students set out to give the Party representation on campus. The Carleton University NDP Club was formed in October and quickly became the largest political group sponsored by CUSA, the inaugural meeting was highlighted by former federal NDP leader T.C. Douglas as speaker. Since then the club has presented lectures by such well-known political figures as Andrew Brewin, MP; Evelyn Gigantes, MPP; and Max Saltzman, MP. These have been open to all Carleton students.

The most ambitious task undertaken by the NDP Club was a series of debates in February and March of 1976 which provided a forum for discussion of such topics as the economy, the prison system, energy and many others. Participants included current NDP leader Ed Broadbent John Crispo of U of T, Joe Morris of the Canadian Labour Congress, Jim Laxer of York University, Michael Cassidy MPP, and representatives of the Canadian Police Association, the Swedish government and the Ottawa Homebuilders Association. The lectures and debates proved to be popular with Carleton students and others and drew notice in many newspapers and on broadcasting stations.

The club members have contributed politically in Ottawa, by aiding the campaign of Steven Langdon in the October, 1976 by-election and working in

the municipal elections two months later. Club members have been elected to past and present CUSA councils. The club has also issued policy papers on different issues affecting student life.

As it becomes more important for today's student to participate in political activity, the Carleton University NDP Club proves to be the student's best alternative to apathy. Contact: Neil Maclean, or Dan Hara 828-7030 Glenn Shirliffe 235-4055

PC Club

"Youth politics, what a bore..." You've probably heard that all too often - or perhaps that's you speaking. Naturally politics isn't for every student who crossed the steps of Carleton, but we just might be what you've been looking for. We're students who care about this country and the way it's governed.

We're the young P.C.'s here on campus...grads, frash, Arts students, Engineers or scientists. We care about Carleton, Ontario and our country. We care about government, about politics, about justice and equality. Being part of the P.C. club at Carleton gives us a chance to work for what we believe in, and do so with enough time to have some fun.

What exactly is the Carleton P.C. Club? It's speaker forums with M.P.'s, M.P.P.'s, Cabinet Ministers or professors. It's parties at the House of Commons with a chance to meet some interesting and informative people. It's policy conferences which give us the chance to express our views on the issues which concern is the most, be it unemployment, rent control or Canadian unity.

Why the P.C.'s? Well we don't pretend to have all the answers for Canada's future, but our involvement at Carleton makes politics informative, interesting and reciprocal.

Now you know who we are.
Let us get to know you"

Sport Clubs

The Carleton Ski Club

The purpose of the ski club is to provide members with various weekly trips to local ski areas as well as several trips each year, on weekends and during school breaks, to areas such as Mt. Tremblant, Mt. Ste. Anne and the eastern Townships of Quebec. Emphasis is placed on minimizing cost and providing a service which the student may use on a regular basis. Included in the cost of these trips is transportation, lift passes, and in the case of longer trips, accommodations. In addition the club will be

offering qualified group instruction for the beginner to expert skier at fantastic savings. Presently our membership stands at over 400 skiers and memberships will be sold at regular intervals during the Fall and early Winter. As an aid to members wishing to purchase new equipment there will also be a ski-swap information bulletin kept at the time of sign-up. To assure a good winter we encourage all prospective members to PRAY FOR SNOW!



Outdoors Club

Activities:

Throughout the year: slide shows, lectured, ski instruction, snow diving
Fall: hiking, climbing, cycling, running, canoeing, camping, caving, sailing, diving, body surfing, driving, shopping.
Winter: skiing, skating, winter camping, snow diving, snowshoeing, ice climbing, swimming, racing and race watching, bird watching

The BIG WINTER EVENT is the CENTRAL CANADA UNIVERSITY SKI TOUR at the beginning of February. It involves around 300 skiers from various universities.

We are open to any suggestions and/or help??

Curling Club

Objective: Our objective is to get more people acquainted with the game of curling, and to create a social atmosphere among the curlers.

Location: For the past few years we have been curling at Lansdowne Park, in Curl-O-Drome No. 3 (the old Glebe Curling Club).

Membership & Fees: This year, we had a membership of 40 students (10 teams) and a spares list of about 10. For a student who paid \$20.00, he got at least 20 games of curling. Spares paid \$2.00 each time they played. Twenty dollars may seem like alot, but you would end up paying more by renting the ice yourself over the season.

General Comments: During the season, we had two round-robin competitions, where the winner of the latter received a trophy. We try to have at least two parties during the season, funds permitting. There is, however, a problem which seems to exist every year; that is the fall off in attendance after Christmas. Some people lose interest, others just don't give a damn. If you are not interested in curling the whole season, don't join! Others on the waiting list want to get in. I want to thank those who came on a regular basis, its nice

to see a majority who cares. As far as bonspiels go, some of the universities are trying to organize a provincial speiel. Locally, there were a couple of events where Carleton teams were entered. In most cases, its up to the individual teams to decide whether to enter or not. The club wants people who really want to curl and beginners don't be shy, come on out. Who knows, you may be a natural.

Hockey Club

Plans for the 1977-1978 season are progressing well and we hope to play a twenty game schedule organized Canadian and U.S. college teams. Although our schedule is not confirmed at this date, we expect this year to be one of the best since the Athletic Department withdrew support for hockey at Carleton. With the continuation of financial support we received from the students last year, we can promise a much improved hockey team.

If you would like to become involved in the club, as a player or in an administrative position, we would be glad to have you.

Drop off your name, address, and phone number in Room 401 Unicentre, and we will be in touch with you. If any women are interested in playing hockey this year, they should contact us or Gail Blake, the Women's Athletic Director in the athletic centre.

Remember this, hockey is a Canadian sport; Carleton is a university in Canada; the administration does not fund hockey; we wonder why?

Sport Parachute Club

LOOKING FOR EXCITEMENT? LOOK UP...LOOK W-A-Y UP!!

The Carleton University Sport Parachute Club operates all year round: training students for their first jumps, practising "style", "accuracy", and "relative work" jumping, and holding competitions.

Student training is held at Carleton at various times throughout the year, as well as every weekend at the "drop-zone" of St. Andre Aellin in Quebec. The club has several qualified instructors who will teach you the procedures for your first jump, and continue instruction as you progress to your first free fall, and later to your "A" license! After that, you're no longer under the direct supervision of an instructor, although we're always there if you need advice.

You may choose to enter one or two or all three categories of skydiving:

Style involves controlling the body and performing certain manoeuvres such as figure-eights and back loops during free-fall (before you pull your ripcord to open the parachute). Accuracy isn't done during free-fall, but during the actual canopy ride down to earth. You'll steer the parachute back to the target, and by turning and using the brakes, attempt to land on a disc the size of a tin can! Relative Work involves leaving the airplane with a group of jumpers. By changing the position of your body in free-fall, you'll "swoop" over to join hands and form a "star" with the others. No matter what kind of jump it is, you'll pull the ripcord and be safely open at 2200 feet, spend about 2 minutes under your canopy, and land (gently) on the earth!

Religious Groups

Baha'i Club

The Baha'i Club of Carleton University has been in existence since the mid-1960's. Its objectives consist in making the University student body and administration aware of the basic principles of the Baha'i Faith, a world religion. These principles enunciate the spiritual unity of mankind as taught by Baha'u'llah (1817-1893): whom the Baha'is believe is the Manifestation of God for our day. The Baha'i Faith also teaches the equality of man and woman, the unity of science and religion, one universal language, the elimination of prejudice (racial, social, cultural). Under the auspices of the Spiritual Assembly of the Baha'is of Ottawa, the Baha'i Club

hopes that through honest discussion of basic ideas and problems in the world today it may attract the attention of all those who are truly interested in making the world a better place to live.

Membership to the Baha'i Club is open to everyone on campus. No fees are charged, as according to its Constitution laid forth by the National Spiritual Assembly of the Baha'is of Canada.

Carleton Campus Crusade

... is an interdenominational student movement with the purpose of developing a community of Christians on campus committed to changing their world. The motivation is a personal relationship with the living God who cares ... the means is His Spirit ... the method is small group discipleship, Bible study, prayer, fellowship, taking the initiative to share our faith. Our activities range from regular informal fellowship evenings to informational seminars or movies to small group and individual studies. There will also be two retreats and a Christmas Conference which are held in conjunction with other campuses.

If you're interested in attending activities, gaining information about Christianity and its relevance in today's society, being in a study group, or having more information about the club, please get in touch with us by dropping a note in our box in the CUSA office.

Christian Fellowship

We are a community of people who have been reconciled by God by the person and work of Jesus Christ. We seek to both glorify and enjoy God within the context of Carleton University, through prayer, worship, and the participation of all members as we exercise our gifts and talents. We endeavour to be a community which fosters reconciliation, sharing, growth - encouraging all to share the good news of Jesus Christ while also relating our faith to our studies. To accomplish this we have: supper meetings, cell groups, a book table, forums, special speakers, social events, teaching, a paper, and retreats. For more info, phone George at 521-5602 or Spenser at 225,0529, or see us at lunch time, Tory link, on Tuesday and Thursday. We are affiliated with UCCF.

Muslim Students' Association

Objectives and Activities

1. To give an opportunity to the members of the association to come in close contact with one another.
2. To strengthen the fraternal bonds among the Muslim Students.
3. To help Muslim students in the university to live according to Quran. To train them to practice Islam and preserve their identities as Muslims.
4. To provide students with Islamic literature to make Islam better understood by Muslim and non-Muslim students.
5. To provide opportunities for meeting, discussion, and celebrating collectively, Islamic festivities.
6. To provide Muslim and non-Muslim students with qualified speakers on Islam.
7. To provide guidance to new Muslim students at the campus in matters of orientation and other pertinent problems.
8. To provide educational help in terms of books etc. to its members.

Activities also include congregational prayer every Friday, training camps, conventions, regular Quranic group discussion.

Membership

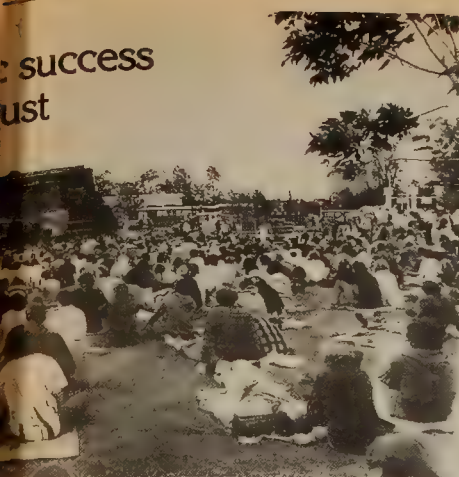
Membership consists of regular members who must be a Muslim and a friend of the association who may be of any other faith. Muslim's population in Ottawa is about 5,000 out of which 100 - 150 are registered at Carleton University.

Involvement

Involvement in the association is greatly appreciated and encouraged by the Executive Committee. The personal involvement may vary from just joining the prayers to holding an Executive post.

For further information please contact: Ottawa Mosque 722-0075

success
ust



CUSA budget poorly received

CUSA budget calling for a least financial cutback and time money making schemes unenthusiastically passed students' council July 17.

The budget meeting also revealed that last year, liquor donations made only \$1,594 in it but is expected to earn \$50 in 77-78. The Store \$12,000 in stolen cigarettes. In order to boost miniscule operation profits, smaller joints of beer will be served in Pub. The Store will undergo a major inventory this year guard against theft and a single Hammond cosmetics store has been installed. The ice cream parlour was moved for the second floor of the Unicentre, near the Boxer, and was expected to earn \$3,500. That idea has been scrapped.

CUSA President Ben Lachance said ice cream will be in Rooster's as an experiment. He said there are no

believed

was because technical arguments had to be made.

"I don't buy Oliver's excuses," CUSA's political researcher, Coupar. "He's trying to us."

"I think there was a genuine on the part of the university students wanted something than the university was used to buy. That's why were so discreet in the handling of Pestalozzi," said.

Some disagreed with the statement that students kept informed at all stages. The university's decision to bid on Pestalozzi came to "the blue," he said.

At least one member of the force that looked into Pestalozzi thinks CUSA's complaints are justified.

"I think the students' complaints are valid," said Carleton's Dean of Student Services, Norm Fenn. "We really should have had student participation in the task force going into Pestalozzi."

overhead costs and virtually no risk.

He said Neilson Ice Cream supplies everything and any ice cream not sold goes back to Neilson's at no cost to CUSA.

The budget cut financial support for some services and not everybody got as much as they wanted.

Radio Carleton (CKCU) asked for \$60,000 and received \$50,000.

"I'm being stonewalled by the people on this council," said Radio Carleton station manager Randy Williams.

CUSA President, Ben Lachance said council couldn't afford to give Radio Carleton more money.

"\$50,000 is tight but I think Radio Carleton can run on \$50,000. I'm sure there are other areas which would like more money," said Lachance.

The programs budget was slashed by \$9,000 to \$14,500. Arts and crafts was cut by a third to \$13,448.

CUSA member Riel Miller fought successfully to have the Education and Research Office budget tabled.

Miller said since the Education Office Review Committee had not brought its findings to council, it was ridiculous to consider the 77-78 budget.

The committee's report is now complete and scheduled to go

NEW OMBUDSMAN

The ombudsman for the last two years, Lorne Butchart, resigned in early August to take a job with the Public Service Commission.

A review of the Office of the Ombudsman will be completed by Nov. 1, and CUSA President Ben Lachance said the post should be filled by Jan. 1.

In the meantime Liz Hoffman, who was Butchart's assistant, is filling the post. Dorothy Kent, who was council secretary at the time of Butchart's resignation, is the assistant ombudsman.

The second annual Festival for the Folks (FFTF) was much like its predecessor, an artistic success but a financial bust.

Festival organizers have said this summer's FFTF will lose between \$7,000 to \$10,000. CUSA's Finance Administrator, Ahti Hamalainen said the loss will probably be between

\$10,000 and \$13,000.

Last year, FFTF organizers dropped \$15,000 but a subsequent benefit halved the deficit. CUSA absorbed the rest of the loss.

Festival organizers blamed this year's loss on eight hours of rain, t-shirts that were projected

GAA:

The stormy road to certification

The Graduate Assistants Association (GAA) has had a running feud with the university since last April.

The GAA is a group of graduate and undergraduate teaching assistants at Carleton. The group is trying to certify the GAA as a bargaining agent for teaching assistants, research assistants, and markers.

It filed for an affidavit for

certification with the Ontario Labour Relations Board (OLRB) in January. At the first hearing to decide the constitution of the bargaining unit in April, the university successfully argued that examinations be held to decide if assistants can be considered employees of the university.

The GAA called this a move by the university to stall the

to garner \$2,000 in revenue but never materialized and a poor pricing system.

"If we had to do it again," said FFTF trustee, John Chenoweth, "we would have charged \$2.00 at the gate instead of \$1.50. That alone would have probably kept us in the black."

GAA's drive toward unionization.

In three hearings during May and June, it argued the university had no case because of OLRB precedents at York University and the University of Toronto, where assistants are considered employees.

The Dean of Graduate Studies, Gilles Pacquet, argued the two precedents don't apply in Carleton's case.

Pacquet said a large number of the graduate students at the University of Toronto are PhD students who spend three or four years at the university and teach first year undergraduate courses.

He said 80 percent of Carleton's graduate students are in Masters' programs. They usually only stay for 12 months, Pacquet said, and work in conjunction with professors on courses as part of the learning process, but don't teach their own courses.

"At Carleton we've been doling out money to graduate students who are not necessary," said Pacquet.

A final certification hearing is scheduled for the end of the month, when the OLRB will make its decision on the employee status of assistants.

Library Petition gets results

A more successful CUSA summer campaign was a petition calling for an extension of library hours.

The petition was circulated at the end of July and stated that the closure of the library on Friday night and the lack of open facilities Sunday failed to serve the needs of students and faculty.

The 1,095 signatures collected didn't change the University Librarian Geoffrey Briggs' mind about library hours.

Briggs maintained that

evidence accumulated over the years showed no need for keeping the library open extra hours.

The doors will be open for the same times as last year but the circulation desk will be open until 10:30 instead of 10,

Monday through Thursday, and until 8 p.m. instead of 6 on Sunday.

Students will be hired to do head counts and there will be a count of book circulation. The University is putting up the \$7,000 for the experiment.

CUSA Executive fired

Donny Berkowitz is no longer CUSA's VP Academic. CUSA President Ben Lachance asked for and received Berkowitz's resignation July 19. Lachance said he was unhappy with Berkowitz's handling of the

academic portfolio. Berkowitz had been appointed to the position in May, and was responsible for looking after part-time students, New University Government (NUG), the library, and academic societies.

Lachance said Berkowitz just didn't have the leadership qualities for the job and Berkowitz agreed. "It's a big ego deflation to be let go," said Berkowitz, "But the relief I feel now more than compensates for that."

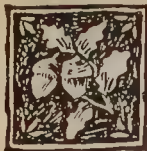
Lachance has appointed Bill Mowatt as the new VP Academic. Mowatt ran as an Arts Rep. in the last election and came 10th, one spot away from a seat on council. He is also president of the Political Science Forum.

The position has to be ratified by council at its next meeting.

Mowatt will also have to run in the October by-election. Should he lose that, Lachance will have to appoint another council member as VP Academic.



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Interested in public relations?

The High School Liaison Office requires returning Carleton students from all faculties to act as tour guides for high school students and parents for the 1977-78 academic year. Students are paid on a per-tour basis. Interested students should contact the High School Liaison Office at 251-2738 or drop in to Room 204 of the Administration Building. Deadline is September 30.

High Potency Vitamin E

Sexual Potency Quickly Improves With New 'E-Pill'

NEW YORK, N.Y. (Special)—An amazing new "super-charged" vitamin E-Pill has recently been developed that reportedly "quickly increases and rejuvenates sexual drives and potency for both men and women of all ages. It also makes them feel healthier and more youthful". It is now available to the American public.

The new high potency E-Pill not only seems to increase sexual ability of both sexes but also "actually perks up sexual interest and stimulates a persons desires," according to a spokesman for the manufacturer.

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This new, easy-to-take E-Pill contains newly formulated, highly concentrated vitamin E. It tends to quickly build up and strengthen the natural physiological processes of the body that are believed to be basically responsible for its potency, youthfulness, health and long life.

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Indications are that the new E-Pill gives quick and effective results to as high as 4 out of 5 people (80%) who have used it. Some people report no great change but feel the high potency of vitamin E in the pill does quickly make them feel better from a general health standpoint.

Other reports also show it tends to "lessen daily tension and give a more relaxed, happier outlook on life."

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**Keeps
on tasting
great.**



Against Concordia, Mark Lee went 9 for 14, including a 92 yard touchdown. Lee is in his second year as Ravens' starting quarterback.

Stoqua joins football Ravens

Joe McKendy

Pat Stoqua has traded in his Converse for a pair of football cleats. According to Ravens football coach, Brian Kealey, Stoqua will be "one of seven or eight defensive backs who will play regularly" for Carleton this fall.

Playing football will mean Stoqua will miss at least the first two weeks of basketball training camp. As a basketball rookie last year he tied with Jon Love as the Ravens most valuable player.

Ravens basketball coach, Pat O'Brien said "we'll save a spot for him but he'll have to earn a starting position."

O'Brien said he did not try to talk Stoqua out of playing football. He did ask him, however, to consider the effect that playing football might have on his marks (eligibility) as well as the possibility of injury.

Stoqua does not feel his marks will suffer. As an Arts'

student Stoqua said he doesn't have too heavy a workload and adds that football lasts only about six weeks into the school year.

The possibility of a football injury interfering with his basketball plans is a gamble Stoqua is willing to take. When it was suggested he had a great deal at stake in terms of his basketball future Stoqua was skeptical.

"I'm playing basketball because I enjoy it," he said. He doubts whether he will play any serious basketball beyond university. Stoqua mentioned his tryout with the National Basketball Team last spring.

"I have to be realistic," Stoqua said. "If I was going to make it, it would have been then." The National Team selected several high school players before him and Stoqua thinks this indicates they are looking for a younger team.

Kealey is impressed with



Stoqua. "He's a football player, there's no doubt about it" Kealey said.

But he's also a basketball player and basketball coach O'Brien expects to have a few tense moments watching football this fall. "My heart will probably be in my mouth while I'm watching him on the football field," he said.

GRIEVANCES, COMPLAINTS, PROBLEMS, NEED INFORMATION? OMBUDSMAN'S OFFICE

The Ombudsman's Office can provide you with information and general assistance in negotiating Carleton's policies and procedures and also provides general information and assistance in such areas as Landlord and Tenant relations.

If problems arise during the year, drop in and see us.

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OR CALL US AT:
231-6717

CUTV News Needs People!

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Part-Time Student Consultants Wanted (Computing Services)

Computing Services have a number of part-time consulting positions for students during the 77/78 academic year

Applicants should be familiar with Carleton's computer system and have a good knowledge of the batch and timesharing operation of the language processors (FORTRAN, COBOL, APL) and utility processors such as PCL and EDIT. A social science background and sound experience in using SPSS are required for Loeb Building consultants. However, knowledge of at least one language processor is also required.

Previous consulting or T.A. experience would be considered an asset. There will be evening work and a Saturday morning shift available as well as daytime hours between 9 and 5.

Please apply in writing, summarizing your computing experience, listing relevant courses, and giving names of two references to:

Mackenzie Building and Administration Building Consultants:
Sharon Richardson, Coordinator, User Services
Computing Services
Room 401, Administration Building
Carleton University

Loeb Building Consultants: Kathy Chan, Computing Services
Room 401, Administration Building
Carleton University

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SPORTS

"No excuse for losing"

Ravens blow 20 point lead

Howard Bloom

When you haven't won a football game in two years, losing a game you should have won hurts.

The Carleton University Ravens opened their 1977 season last Saturday in Montreal, losing a 27-26 heartbreaker to the Concordia University Stingers. Two unsuccessful field goal attempts in the last minute of play were the telling factors in the match.

At one point, the Ravens held a commanding 26-6 lead. But with a Raven victory seemingly in the bag, Concordia quarterback, Andy Morley went to work.

Morley, in his third year at the helm of the Stinger attack, threw two touchdown passes, and ran for a third one himself in the final 17 minutes.

a 30 yard field goal, which was wide, but deep enough that Stinger punter Bill Hershaw had to punt it out of the end zone to avoid giving up the tying point.

Carleton's Ed McMillan fielded the punt on the 26 yard line and the Stingers were called for no yards. Since the game cannot end on a penalty, the Ravens had the ball again with one last opportunity to win. The ball was placed on the 11 and Arnone set up for what should have been an easy field goal from the 18. But once again he was wide.

"There is no way anyone should miss two field goals from that close. Arnone had an excellent training camp, missing very few field goals," said a shocked Kealey.

"We really have no excuse for losing, with a 26-6 lead we had the game won. We simply gave it away," he said.

Despite the loss, there were some encouraging signs for the Ravens. The defense was outstanding until the fourth quarter when they fell apart at the hands of one of Canada's premier university quarterbacks and a fine group of Concordia receivers.

Palmer looked spectacular running back ten punts and kicks for close to 300 yards. His perception, and ability to change direction was uncanny.

Carleton's quarterback, Mark Lee, completed nine of 14 passes, one of them a 92 yard touchdown strike to Gary Cook.

Dave Green ran for 62 yards, including a touchdown.

Arnone was good on three field goals, although he missed the potential game winner.

The Ravens play an exhibition game here tomorrow against Kingston's Royal Military College. Their next regular season game is one week from tomorrow at the University of Quebec at Trois Rivières.



Kealey:

We really have no excuse for losing, with a 26-6 lead we had the game won. We simply gave it away.

After the game, Ravens' coach Bryan Kealey admitted his team underestimated Morley.

"We knew he was good, but we just didn't expect him to get that hot all of a sudden late in the game, after having so much trouble for most of the first three quarters."

Morley, a definite All Canadian quarterback candidate, ran for a two yard touchdown late in the third quarter, capping a long drive.

With less than ten minutes to go and the ball on their own 40, a pass interference call gave the Stingers first and ten on the Ravens' 20 yard line. Two plays later, Morley fired a ten yard touchdown pass to Mike Hume.

On the ensuing kickoff, Gerry Palmer fumbled. Concordia recovered on Carleton's 34 yard line. A 19 yard touchdown pass to Rick Carbone put Concordia in front for good.

But the Ravens almost pulled it out. With time running out, Palmer ran back a punt to the Stingers 30 yard line. The Ravens moved the ball to the 23 and with no time left on the clock, Mario Arnone attempted

Former Rider Ravens coach



Former Ottawa Rough Rider defensive back, Dick Adams, has been hired as Men's and Coed Intramural director, and assistant football coach.

An explosion of dance

dance

Le Groupe de la Place Royale

Phil Shaw

The language of modern dance has long intimidated audiences. The vocabulary of everything from group gymnastics to gentle pas de deux has seemed so private, so intensely personal, even elitist. But how could something as basic to all humans as expressive movement get such a bad name?

No matter. That's all in the past. A dance explosion in North America is currently destroying that reputation. Gone is the limited audience; gone with it, the cult-sized dance community. Dance troupes have multiplied in number. Performance schedules have blossomed. Troupes have plugged into the community through classes and workshops. The private language has gone public.

Le Groupe de la Place Royale is part of this explosion. Born in Montreal ten years ago, this experimental dance troupe moved to Ottawa last spring, looking for a healthier financial climate, and leaving behind a dance community dominated by ballet jazz.

Place Royale hit Ottawa at full throttle. They quickly established a summer school program, linking themselves to the continuing education department at the University of Ottawa.

Response to the courses was massive. Day and evening programs were filled far beyond expectations. Even the course offered to senior citizens was booked up.

Now the troupe has moved enthusiastically into its own studios, upstairs in The Hardy Arcade on the Sparks Street Mall. Artistic director Peter Boneham is bowled over by the space. The fall program of courses has now begun there.

Place Royale's plans for community involvement in Ottawa extend beyond teaching programs. The troupe will also open some of its rehearsals to the public, and go into area schools for workshops and performances.

One such school is Carleton University. Place Royale will be here next Thursday evening to perform Nanti Malam, the dance which capped their summer school. The three performances in Ottawa Teacher's College in late August were sold out.

Nanti Malam, meaning "later that same evening" in Indonesian, demands that the dancers make their own music. It consists mainly of breathing, shouts, words, and group chanting. The only instrument is a set of chimes from Bali, the South Pacific island which was a partial inspiration for the dance. In Bali, life and dance are synonymous.

The other primary inspiration is the music of avant garde 20th century composer Karlheinz Stockhausen. His work with obscure folk instruments, vocalizations, and silences is more than reflected in Nanti Malam.



The dance itself sweeps across a wide floor space for about an hour. The performers move in twos, as groups, in lines, in whirling circles, at cross-

purposes. They are a constantly-changing pattern, producing an ever-changing sound.

Nanti Malam is a lively, serious in-

troduction to experimental dance. The accomplished feet, arms, and larynxes of Le Groupe de la Place Royale should not be missed.

Cult phenomenon back in town

preview

J.J. Cale
NAC Opera
September 21

Peter Rosenberg

This September is an unusually rich month at the NAC, what with visits by the Chieftains, Cleo Laine and John Dankworth, the Grand Kabuki of Japan and one of the few certified geniuses in popular music today, Randy Newman.

Slotted in the middle of these luminaries is J.J. Cale, back in Ottawa for his second concert this year. His first was last February at Ottawa Tech., where he alternated boogie with croon to a thousand or so cramped listeners. The post-concert reactions were mixed: one friend who'd never heard Cale before was unimpressed, while dedicated fans were satisfied.

Cale is a songwriter before anything else, though his singing places a strong second. His reputation for being reclusive and laid-back has probably shielded him somewhat from criticism that he is withdrawn in concert. This

reputation has also contributed nicely to the mystique of the humble musician who just wants to write songs and go fishing.

Even Cale's rise to popularity was low-key. Naturally, his first album, owed its success more to radio play and word of mouth than ads in music mags. In other words, what we have here is the classic cult musician phenomenon; something which has probably had both its good and bad effects on Cale. On the positive side, he has avoided striving for that Definitive Artistic Statement attempted by so many and predictably achieved by less than few.

On the negative, he doesn't appear to have really pushed to get places. His first album remains a gem unmatched by his subsequent work. This is not so surprising when one considers that, like Carol King's Tapestry album, Naturally draws on at least half a decade's material rather than the year or two behind most albums. Cale has released singles since 1965, but it was only in 1970 that one of his songs broke through. Even then it was not Cale's own recording, but Eric Clapton's version of After Midnight.

This gave Cale the impetus to record an album, Naturally, which was picked

up by his one-time crony, Leon Russell on his Shelter label.

The songs on Naturally are pleasingly terse. Up until then Cale was writing in the singles genre, i.e. catchy intro and lyrics, lead guitar breaks of only one verse and maximum song length of three minutes.

Among other things, Cale's lead guitar work is extremely melodic, avoiding unnecessary notes and runs. On top of this is a husky low voice which also avoids overstatement. The result was one of the most economical and dignified albums produced this last decade.

In subsequent work Cale turned away from this terseness, with longer song introductions and arrangements that lacked the pleasing sparseness of those on Naturally. What suffered most was the song lyrics; they didn't stay with you, like those of Naturally. This was probably to be expected, as Cale would now have less time to write songs for each new album.

Still, in comparison with the musical mainstream, Cale has been doing more than alright; he is still delivering material worth listening to. So if next Wednesday's concert isn't yet sold out, it might be worth your while to pick up a couple of tickets.

NFB Feature

A winner at Cannes

cinema

J.A. Martin, *photographe*
Jean Beaudin, *director*
National Film Board of Canada

John Ramlochand

J.A. Martin *Photographe* is a slowly paced and quite elegant film. Its subject is a women's fight to reawaken the love in her stifling and oppressive marriage. The two central characters, J.A. Martin (Marcel Sabourin) and his wife Rose-Aimée (Monique Mercure), embark on a

journey through rural Quebec which results in the questioning, and eventual reaffirmation of their relationship.

Jean Beaudin, a Quebec filmmaker, has constructed a film which steadfastly refuses to be slick or aggressive in its tone. He tends to keep his camera at a distance in observing the action. The viewer is not drawn in with dramatic close-ups which try to heighten an emotion non-existent between the characters. Instead the camera acts like a respectful guest who stumbles upon a marital crisis and is reluctant to intrude any further.

Often important scenes occur off-screen. The audience only hears what is happening. This not only demonstrates an artistic reserve, but ironically heightens the film's sense of reality; for the viewer constructs the scene within his or her own mind. It becomes part of one's inner reality, not simply the image on the screen.

Through the use of fade-outs, the film's narrative is definitely episodic. Scenes appear like separate vignettes which concentrate on some particular feeling or growth in the character. They are not part of a complicated chronological

design, but of the equally complex pattern of human interrelationships. What is effected is a subtle, unpretentious portrait of the hardships and joys of life in rural Quebec.

For these reasons the impact of the film is very powerful. The viewer's responses have not been cheaply solicited, but honestly won. For example, J.A. Martin's final acceptance of his wife as an equal partner in their marriage, is not elaborately presented or articulated. He simply, and symbolically shares a drink with her one day.

Rose-Aimée's victory in the end not only revitalizes their marriage, but allows her to step beyond the accepted (and repressed) role of a wife in Quebec society.

J.A. Martin *Photographe* won two awards at the Cannes Film Festival this year. Mercure won for best actress, and Beaudin won the ecumenical award for the moral and artistic value of his work.

Largely on the strength of these awards, the film will be released commercially in English-Canada. One hopes it will be successful, for it is an excellent Canadian film deserving of attention.

The Theatre Company nac

John Wood, Artistic Director



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VISITING COMPANY

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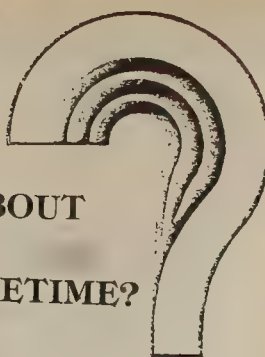
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David vs. Goliath?

Joe McKendy

This year's All-Canadian College football team will meet a similar team from the United States in Tampa, Florida next Jan. 8. The game will be christened the Can-Am Bowl.

Although the American team will not be comprised of players from the Big Eight or Big Ten, it will not be a small college All-American team, either. The Canadian Intercollegiate Athletic Union's (CIAU) Assistant Executive Director, John McConachie, said the American team will be made up of "seniors from division two or three teams."

The CIAU was first approached with the idea for the game by Fin Hollinger, an ex-Canadian representative of Sport Spectaculars, an American sports promoting firm.

According to McConachie, Sport Spectaculars have guaranteed the CIAU's expenses. They hope to attract a crowd of 40,000 or more to the 72,000 seat stadium in Tampa.

The Canadian team will be coached by Darwin Semotiuk, last season's CIAU coach of the year. Last year, Semotiuk led his University of Western Ontario Mustangs to the Canadian collegiate title. The team will be selected by Semotiuk, his three assistant coaches, and four other Canadian college coaches, one from each of the CIAU's four divisions.

The players will meet during the College Bowl festivities in early Nov. Here, they will receive the team's playbook and instructions for their individual pre-bowl conditioning programs. They are slated to leave for Florida Dec. 28, so they will have ten days to prepare for the game.

The game will be played on a Canadian size field, however, end zones will be only ten yards deep. Each team will have three downs and will use twelve players on the field.

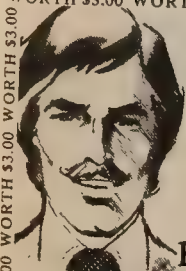
McConachie said the game will be nationally televised in Canada, however, the network carrying the game has not yet been determined. He also said any profit realized from the game will go to Lions International, a well known service club in Canada and the United States.

shorts

Carleton's football Ravens opened their season on a winning note at the Football Jamboree at McGill on Sept. 4. Of the ten scrimmages they played, the Ravens won eight, lost one, and tied one.

For information and details on the various intramural programs available, students can attend one of the Athletic Department's Open House nights being held at the gym next Wednesday and Thursday evenings, Sept. 21 and 22.

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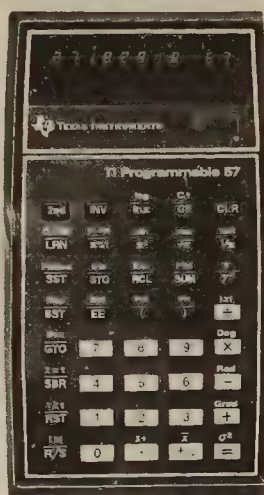
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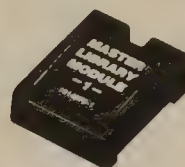
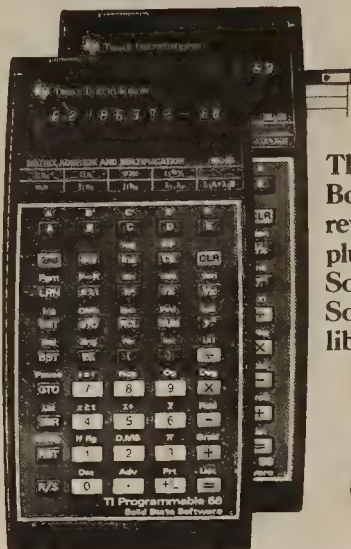
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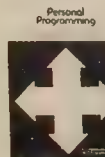


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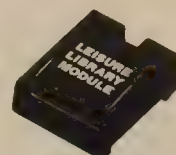
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THIS WEEK AND MORE

16 friday

Max Bygraves, a popular entertainer from England appears in the NAC Opera tonight at 8:30.

Humphrey Bogart and Ingrid Bergman in the classic *Casablanca* is the Towne Cinema's feature tonight at 7:30 and 9:30. At midnight: *Score and Saurday Night* at the Baths are co-presented by the Towne and CKCU-FM.

Swiss Movement is in The Pub, first level Unicentre, tonight and tomorrow from 8:00.

Raymond Devos, a French humourist, will present his famous one-man-show in the NAC Theatre tonight at 8:00, and nightly, except Sunday, until next Saturday.

The Ottawa Film Society's International Film Series begins, tonight in the Public Archives auditorium with Wim Wender's *Alice in the Cities* at 7:30. Admission is by series subscription only.

17 saturday

Carleton's Football Ravens play Royal Military College this afternoon at 2:00 on the Carleton field.

Madhurika, a Canadian-born classical Indian dancer will perform in the NAC Studio tonight at 8:00.

Featured in the Towne tonight are: *Islands in the Stream* with George C. Scott at 7:30 and 9:30 and *Don't Look Now* and *Seconds* at midnight.

18 sunday

Ken Russell's 1974 film *Mahler* will be screened at the Towne this afternoon at 1:30 and 3:30. Later, at 7:30 and 9:30, Ruth Gordon and Bud Cort star in *Harold and Maude*.

Frank Capra appears with his films: *Why We Fight*, a wartime documentary and *It's a Wonderful Life*, starring James Stewart, Donna Reed and Lionel Barrymore, tonight at 8:30 in the NAC Theatre.

19 monday

Billy Robinson, a saxophonist, will appear at Theatre de L'ile, 1 Wellington Street in Hull, as part of their jazz series, tonight at 8:30.

The Grand Kabuki, National Theatre of Japan will give one performance in the NAC Opera tonight at 8:30.

Women in Love, Ken Russell's 1970 film version of the D.H. Lawrence novel will be screened at the Towne tonight at 7:15 and 9:30.

20 tuesday

King Kong will be screened by the Rideau River Residence Association in their Feature Flicks series tonight at 7:15 and 10:15 in the Residence Commons Lounge.

François Truffaut's *Jules et Jim* is featured at the Towne tonight at 7:30 and 9:30.

21 wednesday

J.J. Cale appears in the Opera of the NAC with Dave Bradstreet tonight at 8:30.



The Moscow Circus moves into the Civic Centre Arena for the next five days, with performances nightly at 8:00 and matinees on Saturday and Sunday at 2:00.

Les Oeufs Bronillés, a 1976 film by Joël Santoni is the first presentation of the Ottawa Film Society's French Film Series, tonight at 7:30 and 9:30 in the Public Archives auditorium. Admission is by series subscription only.

Fellini's *Casanova*, starring Donald Sutherland, will be presented at the Towne tonight at 7:30.

22 thursday

John Vanderpant: *Photographs*, an exhibit of the works of a Vancouver artist of the 1930's continues in the National Gallery of Canada on Elgin Street.

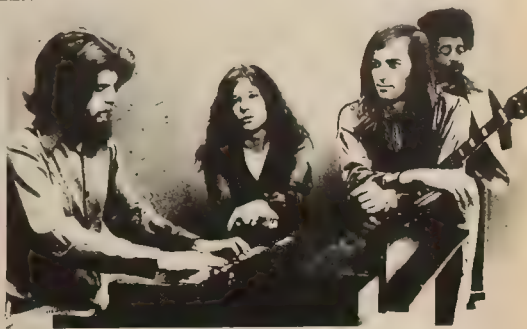
Cleo Laine and John Dankworth appear in the NAC Opera tonight at 8:30.

Max Von Sydow and Liv Ullmann star in Ingmar Bergman's *The Passion of Anna* tonight at 7:30 and 9:30 at the Towne.

23 friday

Continuing at the National Gallery of Canada is an exhibition of forty water-colours by Henry A. C. Jackson entitled *Mr Jackson's Mushrooms*.

Woody Allen's *Play It Again, Sam*, at 7:30 and 9:30, and Janis and Hendrix at Berkeley at midnight are the Towne's features tonight.



This Week and More (TWAM) is our calendar of events. Meetings, lectures films and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should be typed.

A person is required, on a voluntary basis, to compile this calendar of events on a weekly basis, Friday afternoon or Monday morning. Please contact Stephen Cole in The Charlatan office or at 231-5518.

AT CARLETON MONDAY

Mr. Capra comes to town

Frank Capra
NAC Theatre
September 18

John Ramlochard

More than any other director, the work of Frank Capra captivated the imagination of the American public during the Depression. His films, a mixture of romantic comedy and satirical comment, seemed to express the thoughts and sentiments people most wanted to believe. Capra intuitively understood what people wanted, and in numerous films perpetuated a myth of the common man that was essential to the survival of the American system.

Among Capra's artistic and commercial successes were such films as *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936), *Mr. Smith Goes to Washington* (1939) and *Meet John Doe* (1941).

This Sunday, Capra will be at the NAC Theatre for the screening of *Prelude to War*, a 1942 Academy Award winning documentary and *It's a Wonderful Life*, which Capra considers to be his best film. Capra will be on-hand for an interview with City-TV's Brian Linehan in-between films.

In analyzing the popularity of Capra, it is essential to understand both his technical proficiency and the way his "message" could inspire the film audiences of the Depression.

Technically, Capra's work ranks alongside the best of his American contemporaries: Fritz Lang, John Ford and Alfred Hitchcock. Capra pioneered the use of multiple cameras in the shooting of a scene, which helped maintain the vitality and spontaneity of an actor's performance.

In his 1931 film *American Madness*, Capra developed the use of overlapping dialogue to create a mood of confusion; and to make the dialogue sound more realistic. Also in *American Madness*, Capra "used form and content to arrive at the meaning of his film. To express the confusion on-screen, Capra edited the film to produce a staccato rhythm of shots. As the "madness" increased, the duration of each shot decreased and the camera movement became more erratic.

Capra's artistic finesse did not end with his technical abilities. He tended to keep his camera firmly on the characters at all times, self-consciously effacing his

presence from the screen. It is no wonder then that many actors and actresses responded with dynamic performances in Capra films. Among them were such performers as Clark Gable and Claudette Colbert (who both won Academy Awards for their starring roles in *It Happened One Night*), Gary Cooper, James Stewart, Barbara Stanwyck and Jean Harlow.

The most important element of Capra's films is his vision of America, which appealed particularly to the imagination of the Depression audience. Capra held a Populist view of Democracy which infused his best known films.

Basic to Populism is a belief in the honesty, ability and good neighbourliness of the common man. The Populists opposed Big Business complexes, Political Machines, Intellectuals and an obtrusive central government.



James Stewart and Donna Reed in *It's a Wonderful Life*.

The Capra hero (characters like Jefferson Smith, Longfellow Deeds and John Willoughby) embodied the ideals of the common man. He usually came from a small town, was middle class and staunchly individualistic.

In many ways the Capra hero was an extension of the earlier Harry Langdon screen persona; or perhaps a Chaplin tramp once removed into the middle class. The Capra hero still believed in the fundamental and radical precepts of American Democracy. His idols in turn were people like Abraham Lincoln and Ulysses Grant.

The films are comic satires on

ARTS

preview

TIME

The Weekly Newsmagazine

Number 6

Volume XXXII

DIRECTOR FRANK CAPRA

His drama came from the heart.

— OSCAR WILSON

villainous city slickers, who represent the elite members of the American establishment. Capra's hero enters like a lamb into this wolf den of cynicism, corruption and lethargy. He is initially laughed at, berated and used by these villains. But in the last reel, the hero, aided by the heroine (usually a reformed city woman who is in love with the hero), comes to his senses, and overcomes his tormentors through the strength of his virtuousness. It is not that Capra's endings are tacked on to satisfy the customers, they come out of the somewhat naive idealism of the Populists.

This reflects a basic taste of the Depression audience. They needed hope, a myth of America in which to believe. Capra films, more than any musical or escapist fantasy, provided this.

The Capra hero was a mythical figure of very practical purposes. He reaffirmed the possibility that a poor honest man (like Abe Lincoln) could, given an equal opportunity, pull himself up to the very peak of American society. Also, the hero's victory showed that there was nothing inherently wrong with the

system. It only needed doctoring. After all was said, the American way was still the best. Capra's films did not serve to usurp the present system, but ironically, to reaffirm it through a necessary criticism.

A serious problem with these films, was that Capra's urgent desire to bolster the confidence of the masses in the American way often resulted in a murky sentimentalism. Critics rightfully dubbed this phenomenon "Capracorn". At his worst then, Capra's films resembled Norman Rockwell paintings in motion. Fortunately, Capra's comic touch, along with the assistance of screenwriter Robert Riskin, usually avoided the buttery excesses of Capracorn.

The NAC presentation of Capra films is part of a revival of his work which has been going on in the last few years. There was also a retrospective of his films at the Festival of Festivals in Toronto this past week.

In case you didn't see the ads, Capra will be at Carleton on Monday, September 19th, between 11:30 and 12:30 a.m. in Room 256 MacKenzie.

in concert

Jean-Luc Ponty
NAC Opera
September 13



Ponty: Moments of excellence

Joe McKendry and
Peter Cavanagh

Jean-Luc Ponty was excellent. But there just wasn't enough of him.

Last Tuesday night's concert in the NAC Opera featured prolonged soloing by the members of his band, while Ponty was all too often relegated to the background.

His music was most effective when the band laid down the basic rhythms, leaving Ponty's violin to pierce through to the foreground. The evenings first two selections, *Tarantula*, and *Gardens of Babylon* best exemplified this tighter style.

Another highlight of the concert was Ponty's rendition of *Wandering on the Milky Way*, a solo piece which more than lived up to its spacey title. In this song, he explored the fascinating sound effects a violin can produce without sacrificing melody.

Ponty drew upon a wide variety of popular musical genres in his songs. Not

only did he encompass jazz and progressive rock, but country and funk as well, notably in *New Country* and *Mirage*, a new song. He played all but one song from his most recent album, *Imaginary Voyage*.

Ponty and his band did not lack visual impact. From his bright red suit, to his multicoloured violins and stylish stage presence, Ponty had flair.

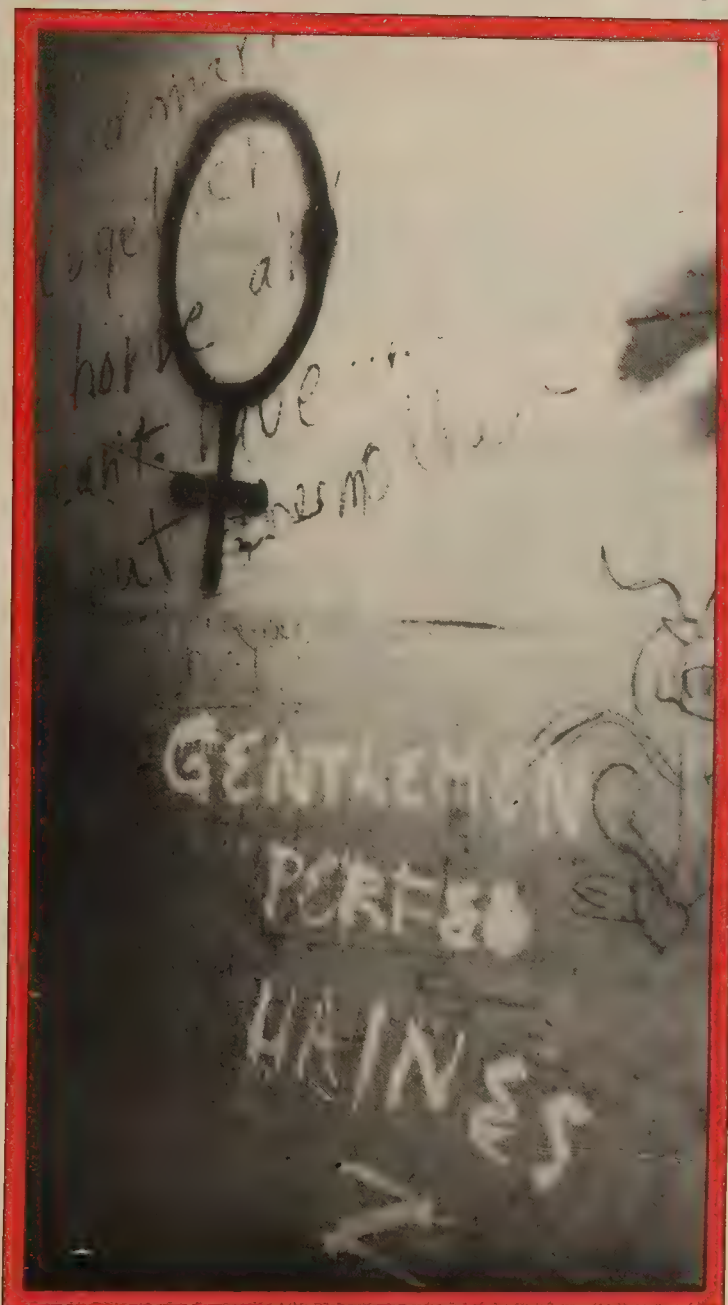
Larry Coryell opened the concert with a solo acoustic set. He left little doubt that he is a technically accomplished guitarist, but his songs lacked continuity. Awkward transitions from a frantic pace, to more laid-back rhythms, detracted from songs which were excellent in parts.

As promised, Coryell joined Ponty's band for their second encore. This collaboration between Ponty and Coryell developed into a crowd pleasing duel between guitar and violin. It sure beats dueling banjos.

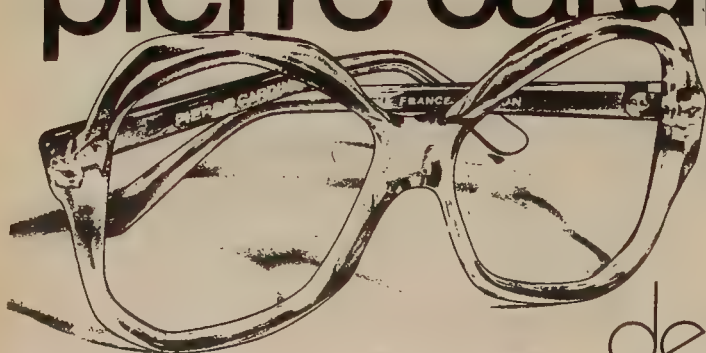
Sexism to end in tunnels: New body to govern tunnel art

Volume 7, Number 5 September 23, 1977

THE CHARLATAN



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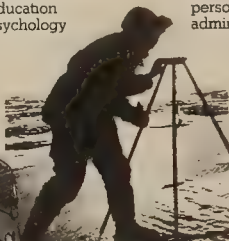
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THE CANADIAN
ARMED FORCES

THE CHARLATAN

Volume 7, Number 5
September 23, 1977

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Campus groups want tunnel clean-up

Peter Howell

The artistic license allowed Carleton tunnel painters bent on sharing their erotic interests with other students is about to be revoked.

At least three campus groups are working toward the day when any individual can travel the tunnels without averting their eyes from scenes of explicit sex or racism on the walls.

And they'll accomplish this feat, they say, by censorship if necessary. But not necessarily censorship.

The university has appointed Jim Whenham, Carleton's Physical Plant Director, as a sort of "tunnel baron" with authority to censor anything painted in the tunnels.

The Rideau River Residence Association, (RRRA), is meeting Sunday to discuss the possibility of creating a censorship board to stamp out blatantly sexual or racist tunnel drawings. The board's authority would begin and end at the residence tunnels which run from St. Pat's to the Mackenzie Building. And the Carleton Women's Centre wants RRRA's support in notifying on-campus tunnel painters that sexual "art" is not appreciated by the majority of students. Especially female ones.

Whenham's appointment should be a major step in the war against tunnel obscenity.

For the last three years, according to Norm Fenn, Dean of Social Services, there hasn't been one person in charge of legislating tunnel painting morality.

No one knew who to turn to if they found a painting offensive, he said. The Tunnel Authority run by the students' association, (CUSA), deals only in the placement of posters on campus.

Whenham said he wants to clean up the tunnels, but he's not in favor of outright censorship.

"I hesitate a little at becoming a censor... It's not a role most people would envy," he said.

"What is obscene to one is great stuff to another," said Whenham.

He said he'll know the extent of his authority when he receives a memo from President Michael Oliver outlining his duties.

But he said he intends to crack down on offensive tunnel paintings.

"The problem of wiping it away is easy, just a matter of a paint and a roller," he said.

The jig is up, too, for skateboard and bicycle enthusiasts who use the tunnels for marathon indoor races. Future offenders will have their wheels confiscated, Whenham said, and the police will be notified if necessary.

On Sunday, RRRA discusses the possibility of creating a

residence tunnel censorship board.

Bryce Soto, RRRA Publicity Coordinator, said the idea was suggested at a recent executive meeting following repeated complaints from two off-campus women about tunnel drawings depicting women in various stages of undress.

If the board is adopted, it could mean prospective tunnel painters will have to have a preliminary sketch of their work approved by RRRA before the first brush hits the concrete.

Soto said he's not in favour of the censorship board. He said it will probably not be accepted by RRRA council.

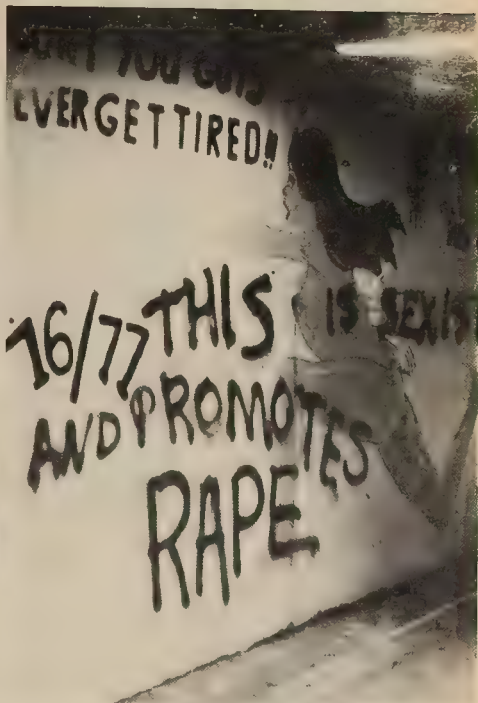
"It would be like reverting to the Dark Ages, in my opinion,"

he said.

But that's not how the Women's Centre see it. It's planning to send a representative to Sunday's meeting to endorse the notion that at least some censorship is acceptable, said Cate Cochrane, a Women's Centre worker.

Cochrane said the Centre wants to put up notices on every residence floor asking students not to use sexist themes in their tunnel paintings. It also wants RRRA to employ discretion in the type of paintings it allows in the tunnels.

"It's not that we want to destroy their paintings," she said. "We object to sexist, offensive, paintings."



University of Ottawa

RCMP investigates Marxist Study Group

Bob Pearce

The RCMP has been seeking information about members of a newly-formed Marxist Study Group at the University of Ottawa.

Last week, Ottawa U's Clubs Commissioner, Cindy Ogilvie was visited by an RCMP officer. He asked for a list of the names of people involved in the Marxist Study Group.

Ogilvie deferred his request until she had consulted a full meeting of the Clubs Commission.

"We decided that all our membership lists would be completely available to the public," said Ogilvie. "But I'm sure that no group at any point is being investigated."

As of last Tuesday the RCMP had not returned for a list of names, said Ogilvie.

"I really want to play this down," she said. "It leaked out of the Clubs Commission meeting and before I knew it there has been a real nasty atmosphere."

A spokesman for the study group was unavailable for comment.

An RCMP officer refused to confirm or deny the investigation of any campus political group.

"But figure it out for yourself," he said. "Our mandate is to protect the current political system in this country from people who wish to subvert it."

"On that basis there could, at some time, be a valid reason for us to be interested in Communist or Anarchist societies."

The officer declined to be identified ("this is a very touchy time for us as we ourselves are being investigated by a Royal Commission") and stressed that his views did not officially

represent those of the force.

He said study groups like those at Carleton and Ottawa U. are not a current problem.

But he added that several years ago some of the discussion groups became associated with Trotskyite radicals who, he said, through the threat of violence, posed a threat to national security.

The officer said because some university students are often young and impressionable, "outside interests" have in the

past used discussion groups for "information gathering."

He said the kind of information gathered would appear unimportant to most people.

For example, he said the Russians are now making films of the streets of Ottawa. He said the films will be used to familiarize agents in Russia with the city before they get here.

The officer said universities should be a forum for the free

continued on next page

Differential fees for Quebec?

MONTREAL [CUP] - Quebec's stand on differential fees for foreign students remains unclear after conflicting statements were released from two Montreal universities and the Quebec Government.

Tuition fees for foreign students in Quebec will rise to approximately \$1,500 according to one official from Concordia university. But the director of student aid at McGill university, Stanley Kennedy said tuition fees will not be raised for foreign students in Quebec in the near future.

The Concordia official disclosed the proposed fee hike on Sept. 9. He said Quebec's Ministry of Education told Concordia the increase would not apply before Sept. 1978.

Clement Guhaime, press attaché to Quebec's Education Minister, Jacques-Yvan Morin, refused to deny or confirm Concordia's report, but he said a decision on foreign student fees would be announced in a few months.

A clause in the Parti Quebecois' platform said differential fees were important because "Canadian students

indirectly fund their education through taxes, foreign students don't."

An influx of international students into provinces where differential fees do not exist is predicted by Kennedy, who criticized Ontario and Alberta for their recent implementation of differential fees.

One third of all Canada's international students attend universities and colleges in Quebec. McGill has the highest percentage of foreign students enrolled in a Canadian university, with Concordia ranking third.

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Living room lectures for '78

Nicolaas Groeneveld-Meijer

By next fall, lectures may come with all the comforts of home.

Donald George, Chairman of the senate committee on Continuing Education and Instructional Development, said in class lectures may be broadcast over local cablevision stations.

George said mothers at home with small children, special students unable to attend regular classes, or the handicapped are potential benefactors of the programed courses.

He said class size could be increased without the cost of extra classrooms and professors.

June Landsburg, director of the Office of Instructional Development, said tuition fees must still be paid to gain any credits from the televised courses.

She said there will also be the added yearly costs of the cable hook up as well as the initial investment for a cable converter necessary to receive the select channeling.

George said the whole process begins with a live signal relayed from a camera in the class to the sixth floor of Southam Hall.

From Southam Hall the signal would be passed to the Arts Tower, where once converted to micro waves it would be beamed to the cable television networks, and finally to the viewing audience.

The student would maintain contact with the professor through phone sessions or by personal appointment.

George said there are still a number of technical and legal obstacles to overcome. But he said he hopes to run some trial programs during the summer.

RCMP

continued from previous page

exchange of thoughts and ideas, but said "unfortunately the other side doesn't play by our rules."

"I think that the majority of Canadians would be concerned if they thought we were letting them (foreign interests) get away with it," he said.

Bruce Whiner, spokesman of the Marxist Study Group at Carleton, said he suspects the RCMP has a list of the members of the Carleton group.

"I'm sure they are interested in our activities," said Whiner, "but so far no one has been bothered or contacted overtly."

He described the group as "just a bunch of people that get together to discuss politics and bring in speakers."

Leo Panitch of Carleton's Political Science Department, teaches courses in Marxist thought.

Panitch said he imagined the RCMP "watch us all."

"I'm sure the RCMP have a file on me," he said. "But really, the only time they hassle me is when I park illegally at the NAC."

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17

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Berkowitz gives up on Council

Stephen Cole

Donny Berkowitz has resigned from students' council (CUSA), complaining "CUSA needs a violent shake-up from top to bottom."

"I just don't have the time, energy or patience to devote to CUSA to change the things I

think should be changed," Berkowitz said.

"CUSA should divest themselves from all their corporate interests: The Store, The Pub, Roosters. These are things that take up all the time of key executive members...The university should look after the

corporate interests.

"CUSA should concentrate on the important issues: student unemployment, the library, lack of student representation in NUC. They should be organizing students at the departmental level. The list of the things they should be doing is endless," he said.

Berkowitz was fired from council executive this summer. CUSA President, Ben Lachance said he was unhappy with Berkowitz's handling of the academic portfolio. Berkowitz said that firing has no bearing on his subsequent decision to resign from council itself.

"I just got tired of banging my head against the wall," Berkowitz said.

Lachance said he agreed with many of Berkowitz's complaints. While Lachance admits there are problems, he thinks the solution lies in more trust between council and the trustees.

Lachance complained that the current council's overriding interest in corporate holdings like the Box Office, make it difficult to get things done.

"I think it's important council realize we're a big organization and not everybody can have input on corporate decisions.

"That's why the trustees should be entrusted to deal with corporate decisions. It would liberate the rest of council to deal with other matters," said Lachance.



Donny Berkowitz, former CUSA Council member and executive.

Off-campus living more popular than res

Jane Tetley

The lure of the "all-you-can-eat", seven days a week meal plan, has traditionally made living in residence attractive enough to cause long waiting lists for rooms every September.

This year, however, the waiting lists are shorter. There are even empty double and single rooms for women.

"The trend seems to be for young people to live on their own and be more independent," explained Accommodations Officer, Helen Cavell.

She said the number of males applying for residence has always been greater than the number of females.

"We have just completed rooms to house 24 extra men in Renfrew residence, but we can't find enough women to fill the women's floors," said Cavell.

This summer, Housing and Food Services kept a list of off-campus housing for students.

"We ran a number of spot announcements on different radio stations asking people with rooms or apartments for rent to call us," said Cavell. "The response was terrific."

Cavell said up to 90 students a day consulted the Housing Services accommodations list. Two telephones were available from nine in the morning to 10:30 at night to check on would-be landlords.

"There are still students who come in looking for apartments or a place to board. We won't

take the phones out until the end of the month," said Cavell.

About half of the 1,342 residence students are new to the university.

"I think living in residence is important for students who are new to the city," said Cavell. "I imagine it's very lonely and hard to meet people if you live off campus in first year."

"When rooms are assigned, we try to match up students in

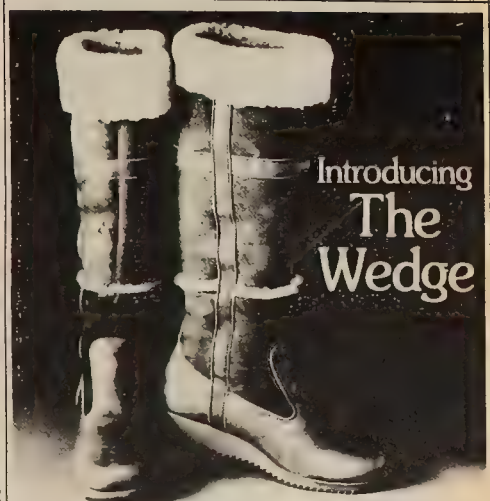
the same year according to their interests in things like sports and music. An important consideration is putting non-smokers together," said David Sterritt, Assistant Director of Housing and Food Services.

He said the reason applications for residence are down this year might become apparent when enrolment figures for the university are released.



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Initial meeting to form a study group to discuss Hans Kung "On Being a Christian". Contact: George Tatrie, Chaplain 231-3646 or Paul Merkley, Prof. 231-5513.

Friday, September 30, The Christian Center (Newman House)
1119 Bronson Ave. 8 - 10 p.m. (Wine and Cheese)

Sock n' Buskin Productions have an audition for roles in the play **EVERYTHING IN THE GARDEN** by Edward Albee. The audition times are between 12-5 p.m., on Sunday Sept. 25th, the location is Rm. 100, St. Pat's College.

St. Michael and All Angels Anglican Church, 2112 Belair Dr., (Queensway to Maitland S. Exit) Wed. Sept. 28th 7:30 p.m. Byrd four-part Mass. Sat. Oct. 1st 10:00 a.m. - 2:00 p.m. Giant Garage Sale and Flea Market. ALL WELCOME.

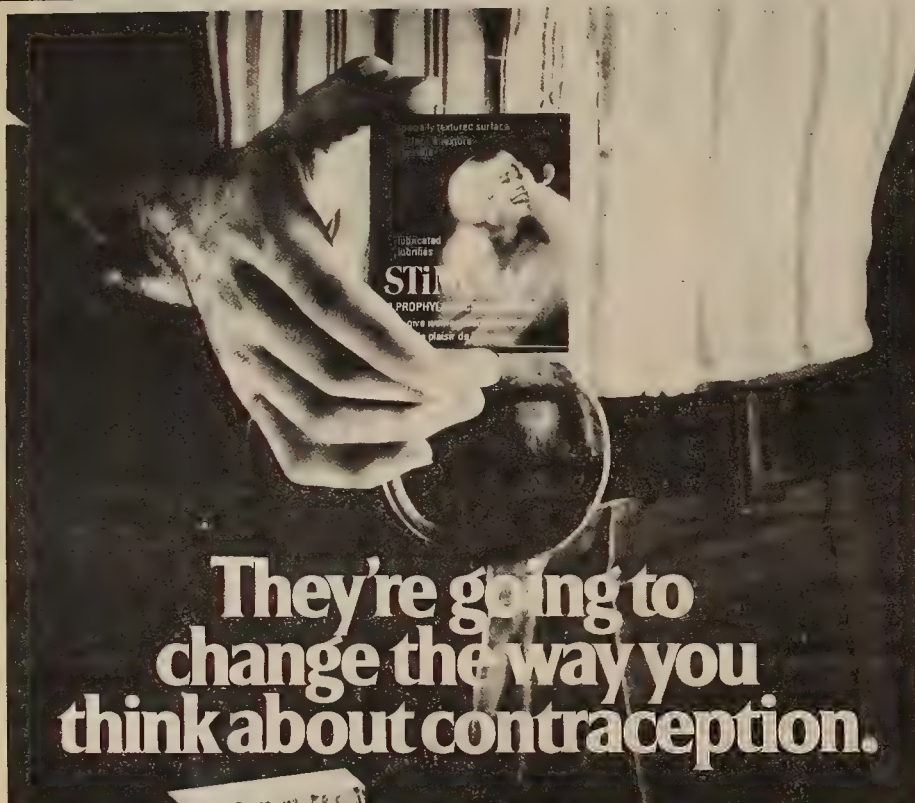
The International Student Centre is sponsoring a trip to Upper Canada Village for Canadian and International students. Cost: \$2.00 Friday, October 14, 1977 from 9-5 p.m. Reservations for bus: Room 501 University Centre, first come, first serve.

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SEARLE

Res tuck-in and shampoo services Media creates national celebrities

Jeff Froggett

Two weeks ago, Chris Hughes, a Carleton University graduate student, was just another card carrying academic. Now he's a media celebrity.

Hughes and four of his floor mates from Russell residence started a free nightly tuck-in service, and within a week their activity had been covered by the Canadian media from coast to coast.

The new local tabloid, Ottawa Today ran the item as a cover story in this week's Monday edition. It was then picked up by the Canadian Press wire service.

"We've had calls from Victoria, the Vancouver Sun, the Toronto Sun, the Toronto Star, and all the local newspapers and radio stations," explained Hughes.

Hughes said it was not their intention to stage a great media event such as the hoax pulled two years ago when a group of Carleton residence students had everyone believing they'd won the million dollar Olympic lottery.

"I never really thought of myself as a media celebrity," said Hughes. "We never expected to get this kind of exposure."

In answer to the tuck-in service, a group of Carleton women have come up with a shampoo service. The Ottawa Journal ran a front page story on the service Wednesday.



Chris Hughes, left, and Barry Holmes work on their hair.

Pool Girls cleaning up

By Christopher Ladd

Carleton University's first of its kind has come to the attention of the media. The "Pool Girls" have been named as the first of its kind in the world. The girls are responsible for the tuck-in service. The girls are responsible for the tuck-in service. The girls are responsible for the tuck-in service.

The Journal story

It too was picked up by the Canadian Press wire service.

Twenty women in the Lanark co-ed residence set up a free "three-night-a-week" shampoo service for any male with some shampoo and a little spare time.

Last Monday close to 30 men from Russell residence dropped by clad in bathrobes, towels, and pajamas.

Despite the tuck-in coverage, Hughes said the service is not going to be expanded. "We've had some off-campus calls," he said, "but it wouldn't be practical to do it on that big a scale. It's really just a Carleton residence service."

Hughes said he got the idea while lying in bed on Saturday Sept. 10, the last day of orientation week.

"There were a lot of good activities during the week, but most of them catered to the outgoing person," said Hughes.

"This is my first year at Carleton, too. And I realized there must be a lot of other people like me who didn't know anyone," he said.

"I looked at my stuffed koala bear named Herbie, and all of a sudden I got the idea of going around tucking girls into bed."

Hughes had his first tuck the following evening, and since then he estimated that he and his four assistants have turned over 200 tucks.

"We get in our dressing gowns and take along a stuffed animal and a bed-time story," said Hughes.

Some tucks last longer than others, he explained. "I've been in a girl's room for three hours

talking and reading and cuddling. The night usually ends with a goodnight kiss and sometimes we'll get the girl a glass of water," he said.

When asked if he and his fellow tuckers did not have some ulterior motive in mind Hughes replied, "No, we intend to keep it clean. We're not out to get laid."

"We've taken a fair bit of verbal abuse from some of the guys," said Hughes. "They don't understand the kind of service we offer and many of the posters we've put up in the buildings have been ripped down."

The feedback from the girls has been overwhelming, he said. "Often times girls will call back three and four times and request the same tucker they had before."

Weather: Cloudy, high 19

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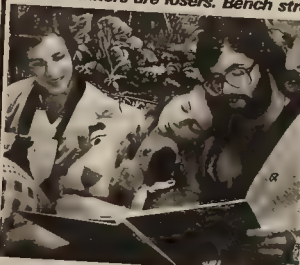
Vol. 1 No. 12

MONDAY, SEPTEMBER 18, 1977

44 PAGES

Try again, Pierre

Some winners are losers. Bench strength better P 2



Leon's back!

McQuay ran well, Argue beat Als P 25

Nazi butcher

'Angel of Death' selling slaves P 4

Merry gumshoe

He chases frauds off the market P 35

GOODNIGHT DUFFY and say body else who subscribes to the Canadian tabloid Ottawa Today. Story Page 1.

'Friend to all' dies in fire P3

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Provinces respond to co-op programs

OTTAWA [CUP] - The federal government's new program for co-operative education will be adopted by various provincial education ministries later this fall, according to a federal policy programmer.

The co-op education program, introduced by Employment and Immigration Minister, Bud Cullen last October, is designed to provide work experience projects at secondary and post-secondary institutions.

Paul Colleford of the Employment and Immigration Ministry said the program had received a "fairly favourable response from the various provincial education ministries."

The federal government will contribute up to \$100,000 per project for administrative costs, but "provinces should be able and willing to carry on with them once federal support ends," said Cullen.

Cullen said he expects the provincial education ministries to produce their own co-op programs, and the federal government will help fund programs they have approved.

To qualify for federal funding, the projects must offer a new service, participants should be full time students, work placements should be with established employers, and post-secondary placements should be course-related.

Provincial proposals presently being considered are from the science and technically-orientated faculties at the university and college level, according to Colleford.

Isa Bakker, VP external for Carleton University Students' Association (CUSA) said she is concerned the co-op program will be mistaken for a job coordinating program when it only enhances educational facilities.



Isa Bakker

The program "keeps students off the job market longer and softens the decrease in enrolment," said Bakker.

John Porter, Carleton's VP academic said the program "is an interesting idea, I am personally exploring it to see if there is any student interest."

"The amount of money is limited. We have to look at the financial implications more closely," said Porter. "I don't see any reason for excluding it if there is enough student interest in the program."

EDITORIAL NOTES

600 words

Universities under fire

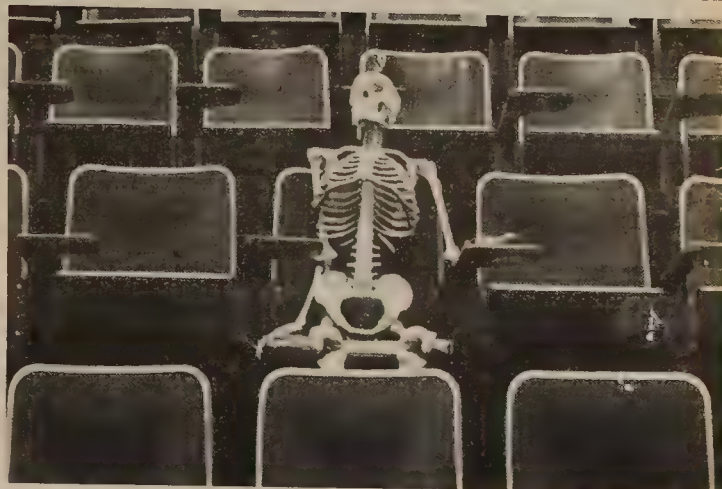
An expensive method for reducing unemployment

An urgent problem today faces all those students, professors, and taxpayers who have any degree of commitment to the crumbling institution we call a university. That problem is how to defend the university as it becomes an expensive method for reducing the ranks of the unemployed. In the last Charlatan I raised a seemingly rhetorical question. Here I wish to elaborate on why one could contemplate the abolition of universities; in this article I would like to briefly examine two arguments which are put forward in defence of the university system and then come to a final assessment on the question of its abolition.

The first argument in defence of a university system is put forward by what I might call the elitist school. The elitist school argues for a rationalization of our educational system. They point to the high cost and declining returns from universities and advocate that we rationalize the system, that is, return universities to their "true" role in society, namely,

that of training an elite. In so doing, they reason that costs will be cut and the good of society will be advanced. For clearly the rules of efficiency and rationality serve the interests of the entire society, and clearly it is more efficient and rational to have every institution in society perform its own specified function; and it is therefore in the interest of the people of Canada to have a university system which is more efficient in its task of training our elite.

Insofar as one accepts the premise of elite training this argument makes sense; if one doesn't accept the premise - and I don't - the argument holds little water. Against the assumption that the role of universities should be one of elite training I would juxtapose an alternative assumption, namely, that the university should promote equality and democracy in our society. Equality and democracy demand an open university system which gives every citizen the knowledge and wisdom



(critical thought) necessary to the true functioning of democracy. Indeed, this is the crux of the second argument in defence of universities.

Unfortunately there is a wide gulf between the argument that universities should aid in the process of creating a more democratic and egalitarian society and what universities as constituted actually do. Today the vast majority of students come from the minority income groups, upper middle class and the wealthy. The university system in Canada does in fact serve the purpose of training an elite. Indeed the only positive attribute of the elitist argument is that it calls "a spade a spade" and identifies our present universities for what they are, inefficient elite training

grounds.

A realistic assessment would reveal that if the university system is to help us achieve the goals of democracy and equality it must undergo a major transformation.

In conclusion, the elitist university system is regressive and only serves to perpetuate a low level of active democracy and a high level of income inequality. On the other hand, in order to realize a university system which promotes democracy and equality, the present form of the university would have to change. And in order to change that form it is likely that the institutional structure of which universities are a functional part would have to change.

In order to fulfill my prime

goal in writing these articles I would encourage public debate of the issues raised.



Riel Miller
4th yr Arts.

Universities' relationship to the individual should be redefined

It has been pointed out, by Riel Miller, in the "600 Words" section of this paper, that it is becoming ever more necessary for all of us immediately concerned with the university system to begin rethinking the purpose and role of education and its institutions. I would like to see a dialogue unfold at Carleton, in Canada if possible, about this. Hence what follows.

First I would like to talk about the relation of education and its institutions to the individual. A most attractive idea, to me, on this was first, for reasons, perhaps, which I cannot endorse, enunciated by Plato, founder of one of the first "universities". For him knowledge was virtue, which maxim can be, but rarely is, translated equally well as "knowledge is excellence". The human excellence is knowledge;

knowledge is at least its own justification. And in terms of this type of knowledge, which we can only define by exclusion, the modern institution of the university is a failure. In this sense it has lost sight of its own meaning, producing, in this sense, a generation of anti-intellectuals. The "knowledge" it imparts is not. No longer does the university help to integrate the individual, stimulate her-him to self-consciousness and self-management. Rather it tends to fill him-her with alienation (let me note that I in no sense, thank God, see this as universal, but why should this be even the slightest tendency?) alienation from tests and schedules, from "facts" and figures, from knowledge itself and the excellence therein implied. The natural joy of learning tends to be lost, even as

the natural joy of work is lost in the larger society.

Which brings us to society and its relation to education. Here we have another beautiful ideal, intimately connected to the idea of democracy (as is that above when taken out of Plato's hands). Here we see education as the great equalizer, the golden path by which the economically under-privileged can move up in society, by which the people can become sufficiently self-conscious to maintain their rights and freedom in democratic society. The facts all to often, however, reject this view - it is the rich, predominantly, who attend college and who have the time (time is money, money time) to find a good job when they graduate.

At the same time that we

observe these facts, it becomes increasingly evident that the government view of education is shifting. More and more it appears that government believes the university should reflect the immediate needs of the market. It should produce specifically trained laborers and a much smaller number of more generally prepared individuals to serve as the elite-managers, politicians, big business executives, journalists, etc. On the surface this makes a good deal of sense - why train 1000 geo-physicists at, say, \$20,000, and 1000 "liberal art-ists" at \$15,000, when we only need 50 of each? The other 1900 should be trained at \$2,000 as key-punch operators, after all, that is the job they'll end up with. It becomes obvious then that from any viewpoint, except maybe that of the upper-class white male who'll get a job in "daddy's" firm and only wants to get drunk and high anyway, the university must change.

The question is - in which way? Can we allow our schools to become merely reflectors of the market? Sure the university should benefit society - but the market is not society, nor is it the future. Yes the university should benefit society - but I would think that rather than just producing specialists for industry it should help to develop: thinking, self-regulating men and women who can help society as it evolves at an ever more rapid pace. If we as a race are to survive, and if equality and freedom are to remain (become) more than just words, society as a whole must grow in a self-conscious way. What better place to start the process than in our "halls of learning"?

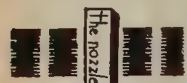
The process of change is already underway. For our sake, for parents' and children's sake, we must be a force in that process.

Robbie Bick
2nd Year Arts

600 words is a regular column of thought printed each week in The Charlatan. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.

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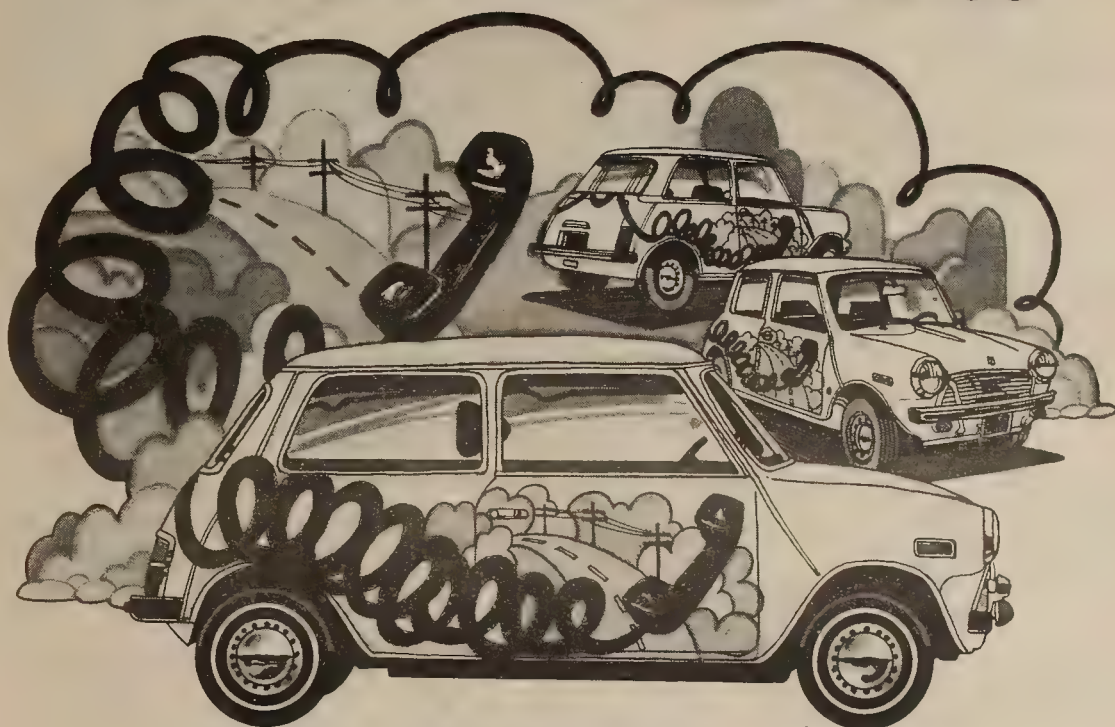
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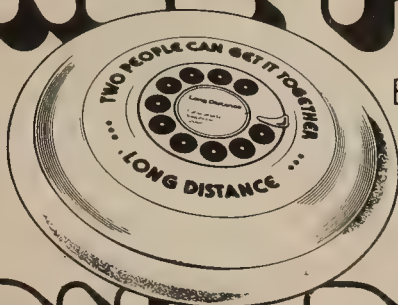
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SPORTS

First victory in two years Ravens win 61-0

Howard Bloom

It was long coming, but Bryan Kealey has his first win as Carleton's football coach. Saturday afternoon, the Ravens shut out Royal Military College (RMC) Redmen 61-0 at Carleton.

It was the team's first win since Oct. 11, 1975 and they did it with style, winning by their biggest point margin ever. It was only an exhibition game against a weak team but when you haven't won in two years you take any win you can get.

A strong defensive effort by the Ravens limited RMC to a mere 37 yards total offense. Since the Redmen could not move the ball, Carleton consistently had good field position.

The player of the game, in fact, came from the defense. Paul Jaffe sacked RMC quarterbacks three times and made four unassisted tackles, a remarkable achievement for a defensive tackle.

Pat Stoqua, basketball player turned footballer, turned in another strong performance. He made several great tackles and threw some bone crunching blocks on punt returns.

The Ravens had a 24-0 lead before the game was ten minutes old. Dave Green scored the first of his two touchdowns on a four yard run early in the first quarter. Barry Grant followed with a touchdown on a

pass from quarterback Mark Lee.

Lee had an outstanding game, completing 9 of 12 passes. He is in his second year as starting quarterback and is benefiting from the experience.

Lee:

The whole team seems to have great spirit. We're not going to be pushovers this year.

"This year I have more confidence in my own game, and in my receivers. But the whole team seems to have great spirit. We're not going to be pushovers this year," said Lee.

Gerry Palmer ended the first quarter with a 42 yard punt return touchdown. Late in the game, he added another touchdown on a 50 yard return. In the course of the afternoon, Palmer returned five punts for almost 200 yards.

"Most of the credit for my long returns has to go to the specialty teams and our coach, Dave Ellis. The guys have been

continued on next page

Football Gambling: A scientific method

David Clarke

Who would be stupid enough to bet on football games?

For one thing the ball is not even round. It bounces funny and makes things hard to predict. For another, many of the people who play the game are crazy. Consider Ernie Holmes of the Pittsburgh Steelers, arrested while driving down a freeway firing his pistol at a police helicopter.

If you insist on putting your money where your mouth is, it is best to have a system. There are systems with a certain aesthetic appeal that do not stand up well to reality testing; for instance, betting on the team with white shoes because they make a player look like he is running fast. These are to be avoided.

George Ignatins, professor of Economics at the University of Alabama, has achieved notoriety because of the success of his system which involves the use of a computer. Even The Wall Street Journal wrote about "Football George" and his "iterative linkages error-learning prediction model" for predicting football scores.

Last Wednesday, Carleton's Math department brought

"Football George" to Southam Hall to give us a few tips.

About 40 people attended and among them were a few of Pavlov's jocks, attracted by the ringing of the bell "Football". There also seemed to be quite a few math students in the crowd, judging from their air of distracted but sympathetic interest. The rest of us were probably all compulsive gamblers. "Football George" himself has been known to gamble \$4,000 in a weekend.

Ignatins explained how he considers various explanations as to what wins football games, feeds them to a computer, and sees what he gets in the way of standard deviations and the like. His favourite working model is based on home team advantage as a function of territorial imperative.

Ignatins criticized many prized notions of football betting. He warned the audience to "be skeptical of success."

"For example," he said, "Watch out for the Dallas Cowboys. They are flamboyant, so a lot of people like them. As a result they are often overpriced on the betting line."



Ravens' Rob Dickie zeroes in on RMC quarterback.

continued from previous page
doing a great job blocking for me," Palmer said.

After a poor second quarter which saw the offence sputter and turn the ball over to RMC three times, the Ravens scored two quick touchdowns early in the third quarter. Dave Richardson scored on a 13 yard run, and Gary Cook ran back a punt 60 yards for another major.

Dave Green fumbled on the RMC one yard line early in the fourth quarter, but minutes later redeemed himself, scoring a touchdown on a 27 yard run. Green had a great game, running for 121 yards on 13 carries.

Carleton's Garth Laturnus intercepted a Guy Armstrong pass and ran it in for a touchdown.

A smiling Kealey said after the game, "We couldn't have asked for anything more from our defence or our speciality teams. Hopefully our offence now has the confidence that it needs to take care of the little things. We turned the ball over 5 times and we can't do that and expect to beat tougher teams."

The Ravens will be in Trois Rivières for what should be another win tomorrow. Then it's back to Raven Stadium, where they meet Otago U next week.

Water polo lives!

Susan Saville

"When people hear you play water polo," in the words of Ian McKercher, coach of the Carleton intercollegiate water polo team, "the first question they ask is 'but don't the horses shit in the pool?'"

Most people don't know much about water polo, although according to the late Lloyd Percival, founder of the first fitness centre in Canada, "It is the team sport which demands the most physical conditioning."

Water polo is played in a deep pool. Players aren't allowed to touch bottom or the sides. There are seven minutes of stop time to a period and four periods to a game. Many people can't tread water for seven minutes let alone play water polo.

When the Athletic Complex at Carleton was first built four years ago, McKercher saw the potential for a strong university team, having coached a number of good high school players in Ottawa.

Steve Burns, also saw that potential. He became obsessed with the idea of an intercollegiate team.

McKercher said, "I would have to say that water polo at Carleton University is the result of a four year, one man crusade, aided a little by other people. But Steve (Burns) kept the pressure on all the time."

"Whenever Bryan Kealey, director of men's intercollegiate athletics, came by the Tuck Shop where Burns was working, Steve would say 'Bryan, when do we get varsity status?' Kealey heard that so many times he finally

said, 'What do I have to do to get Burns out of my hair?'"

Kealey got Burns out of his hair when, in the spring, the Athletic Board passed a budget providing funding for an intercollegiate water polo team.



Ian McKercher

"We had an intercollegiate team two years ago," said Kealey. "But we were always sitting on pins and needles. The team wasn't funded and we weren't responsible for them."

"They could foul up the schedule for the league and then it would be dicey for us in other sports. So we didn't have a team last year," Kealey said.

Last year Carleton played in a regional senior league with seven other teams, including Ottawa University and Queen's. The team won the league championship. Their only real competition was from the intercollegiate teams. The next logical step, therefore, was to go intercollegiate.

McKercher is realistic as well as enthusiastic about this year's entry in intercollegiate competition.

"I can't see them making the playoffs. It can't be a one year thing. It is something you have to be willing to support for three or four years. It takes that long to build interest and bring people up. That is what we are doing now," he said.

The team has a strong nucleus of experienced players including Burns, Steve Baird, Evan Wenbourn and Ron Scribalio.

In addition to 15 regular schedule games, Carleton will play in five tournaments in the Ontario Universities Athletic Association's east division.

The team's first test will be in the early bird tournament at York on Oct. 1.

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3. University of Toronto Varsity Blues
4. University of Manitoba Bisons
5. Queen's University Golden Gaels
6. University of Alberta Golden Bears
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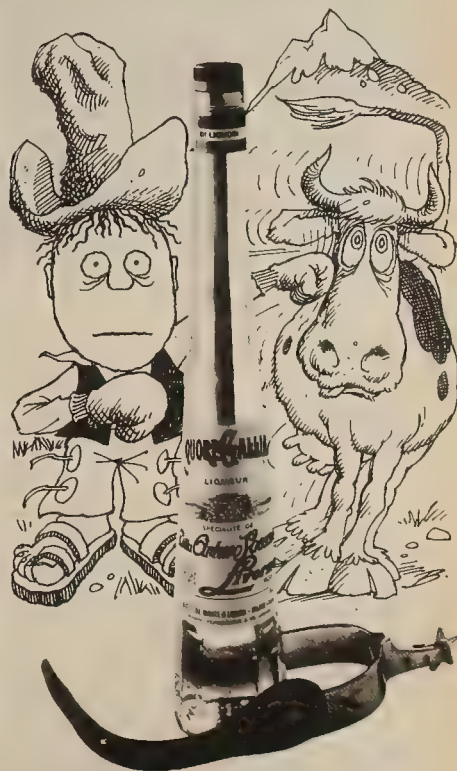
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Mozart: Piano Concerto No. 14 in E flat
certo en mi bémol majeur, K 449
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Andy Borkowski

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Until now, professional figure skating has relied on glitter and glamour for impact. *The Musical Experience* just might change all that.

The Cranston show which opened its Canadian tour at the Civic Centre last week is, at the very least, a departure from the Ice Capades tradition. Gone are the garish costumes, skating poodles and beives of buxom blondes associated with such extravaganzas.

Instead, the emphasis is on strong skating. Fifteen high-calibre competitive skaters make up the cast and they execute every number with energy and precision. Performances are impeccable; the athletic prowess of the individual skaters is the show's greatest merit.

The Musical Experience previewed in Toronto, Ottawa and Montreal last year under the name of *The Ice Show*. It then went to Broadway for four weeks, where it was held over twice. New York critics approached the show warily, expecting an imitation of Sonja Heni's spectaculars of the 1930s. But after the first week they were raving and *The Ice Show* closed to sold out houses in early July.

The Musical Experience is essentially the Broadway show. The music is a mixture of classical balanced by contemporary pieces. Lighter numbers such as Gordon McKellen Jr.'s performance of *My Wife the Dancer* and Wendy Burge's *Let's Hear It For Me*, serve to relieve the tension built up in serious numbers like Cranston's *The Loneliness of War*.

Drama is what distinguishes *The Musical Experience* from shows like *The Ice Follies*. In the construction of a dramatic art on ice, Cranston is the trump card.

In the third of his four solo appearances, he glides over the ice, leaping and whirling in a manner reminiscent of Nureyev. The pace quickens and so his movements become sharper, more intense. The music grows louder and the dance grows wilder until it seems he has lost control. The piece crashes to a close and Cranston falls to the ice in a sudden release. That sense of release is shared by the entire audience.

Cranston describes *The Musical Experience* as skating that is potentially a new art form. But Cranston doesn't view this show as the ultimate expression of a new art.

"I'd like to see more of a mixture of art and athleticism," he said. "This show is about 50 percent entertainment. I don't think everything should be heavy, but I think things can be done in a light and comic way with a certain amount of taste."

Consistency is a major problem in the

show's overall design. Half of the music seems to have been chosen for its popular appeal, and while little of it is offensive, much of it is bland.

It's also evident *The Musical Experience* was put together with Broadway in mind. For example, in the finale the entire company skates back and forth across the ice, arms waving and legs kicking to a medley of *Give My Regards To Broadway* and *Hollywood*.

There are also points at which popular dance forms refuse to gel with the conventions of figure skating. Numbers like the Charleston don't fit the medium.

The show is constantly being revised as the tour progresses, but Cranston has his doubts about using touring shows to develop an art form.

"I think to really perfect an art, or one's work, you cannot put up with the kind of schedule we have: a one night stand, travelling on a bus at night, sleeping in the morning and crawling out on the ice again at night. Top dancers build up for a season of maybe two weeks. Baryshnikov would never do eighty-five performances in fifty cities."

The tour schedule is gruelling. Between Sept. 12 and Dec. 10, the company is to visit 36 Canadian cities. This is to be followed by an American tour, a short break and then a European tour extending well into 1978.

After that? "I'll probably be dead," said Cranston.

Should Cranston survive, he wants to take a hard look at proposals for future shows, because he isn't happy with his

A total theatrical experience

theatre

The Grand Kabuki
NAC Opera
Sept. 19

John Ramlochard

The Grand Kabuki is all theatre. When it comes to drama, Kabuki employs everything from opera to acrobatics to achieve its effect. And the effect is somewhat overwhelming.

It's very difficult to analyze the Kabuki's performance last Monday night at the NAC Opera. Their work originates from a culture almost antithetical to our own. The language, in particular the intonation, was lost to the majority of the



role in this one.

"I do not have artistic control of this show, even though it bears my name, which is something I'm very much against. I don't think I can cope with that much longer."

"I think the day will come when I have control over my own show. Either I get that control or I don't do it at all."

Toller Cranston's *Musical Experience On Ice* presents a new art form in embryo. If Cranston continues to develop what he has begun, we may witness its birth.

"The taste level in this show is better than in other shows," said Cranston. "But we've only taken one step into left field. I'd like to see us go a mile."

audience. And Japanese tradition, which is so important to their theatre, is unknown to us.

Yet at the end of the show, everyone cheered. Not politely, but sincerely. It seemed a lesson in the transcendence of art over culture, entertainment over national preferences. Above all it was a tribute to the high calibre of the Kabuki theatre.

Kabuki is a particularly Japanese form of expression. Unlike Noh drama and Bunraku (puppet theatre), both of which Kabuki has incorporated into its structure, Kabuki is non-elitist and reflects the spirit of the common people. Its roots lie in the lower classes of sixteenth century Japan. Coming of age during Japan's isolationist years, Kabuki was later to reflect the changes and growth in Japan as a whole. During the Meiji restoration (middle nineteenth century), Kabuki even took in elements of Shakespearean theatre.

These varied, often contrasting influences characterize the Kabuki. At one point there can be a slow, subtle graceful motion on the stage, then suddenly it can explode into a quick, exaggerated and awkward leaping about.

This can be disconcerting. In the first play, Yoshitsune Senbon Zakura, the transitions in pace were technically exciting, but dramatically confusing. Ichikawa Ennosuke III, the company's leading player, appeared to utilize every

trap door on the stage. His sudden shifts in mood and pace became merely acrobatic and superficial.

The second play, Kurozuka, eliminated this confusion. Ennosuke played the female lead this time. (All female roles are played by male impersonators called onnagata.) Unlike the first play, Kurozuka fused the varying elements into one tragic expression.

Employing ten musicians who sat to the right of the stage, every action was musically accompanied. This time the acrobatics were less important, and the simplicity of the plot allowed the audience to follow the events much more easily. Dramatically the play began slowly, austere, then gradually quickened as the excitement mounted. The climax was a carefully choreographed battle between good and evil.

The only weak point in the play was in the middle section, when the old woman (played again by Ennosuke) sang and danced by herself. While her mental state was shown in a few short movements, the dialogue took too long to express the same feelings.

Ironically this points to the final strength of the Kabuki. It is able to hold and entertain an audience even when stripped of the impact of its dialogue. This proves finally that the Kabuki is not a literary, but definitely a theatrical experience.

Frank Capra: American

cinema

An Interview with Frank Capra



Stephen Cole

Frank Capra, American film director, Jeffersonian democrat, came to Carleton, Monday. Capra is 82 years old, he hasn't made a film in 17 years. But his driving passion for everyman and all consuming morality, characteristics which are

curiously devoid of political awareness, are still intact.

Capra faced a group of about 75 film students in the Mackenzie Bldg. The following is an edited version of a group question and answer session.

"Were did you get the prototype for your Mr. Smith-Mr. Deeds-John Doe everyman character?"

Capra: "Well, at one time in my life I graduated from Cal. Tech. and I couldn't find a job as a technical engineer. I'd bummed around in the west mostly, met with the farmers and the barbers and so on.

"I met Americans for the first time. Before that I'd lived in ghettos. Sicilian ghettos. But all ghettos are alike. The people who live in ghettos mostly want to live there. They don't want to get away. They have this feeling that they have safety around their own type. There, they have their own language, their own food.

"You really have to be an individual to get the hell out of the ghetto. My opinion of ghettos is very poor. And my opinion of the people who stay there is very poor.

"When I got out of the ghetto, I began to see these independent Americans doing it on their own. Making it their own way. Nobody helping them. Not complaining because someone wasn't helping them. I got a tremendous love for these Americans who did things on their own. And didn't take their hats off to anyone.

"This is what I tried to show in my films, the value of the individual."

"Often your films reflect a belief in the

common man and also America. I was wondering if you could give your personal thoughts as to the political developments of the 1970's. The things that have happened from Watergate to...

Capra: "I'm not very interested in politics as such. I think anybody that is a creative person or somewhat of an artist...I think we should lobby for all of mankind, not just a third, or a half.

"For me people are all alike. Every individual is important to me and I don't give a damn what you are, what your politics are. I don't care.

"If you're a Democrat or a Republican or a communist. It doesn't matter. If you start selling those ideas then you're a propagandist.

"To me, the individual is king. Not the herd or the mob. Every film I make is, in a sense, a play for individual freedom."

"You say you don't have any politics. But you have ideologies. And if you have ideologies you have politics. Every film of yours is America the good. All your films are political films.

Capra: "Let me explain to you the unique conflict in my film works. You meet somebody who you disagree with. They both could be idealists. "Eddie Arnold (the corpulent big-boss in Mr. Smith Goes to Washington and Mr. Deeds Goes to Town), he always believed in what he was doing.

"It's possible for two idealists to disagree. Hitler was an idealist. He wanted the whole world German.

"That's an ideal. I'm telling you a lot of German boys were sucked into it. Did you ever see a film called Triumph of the Will? Did you see those German boys,

how they moved with everything in their being to support Hitler's ideals. They were doing it because they believed in it.

"But many of those same aspects were in your film last night, *Negro Soldier*. [Part of the *Why We Fight* series produced by the American State Department in World War II] Propaganda is propaganda.

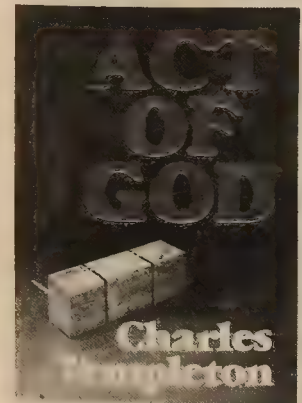
Capra: "Propaganda is propaganda. But when I'm giving you propaganda, I'm smiling."



The ultimate closet skeleton

books

Act of God
Charles Templeton
McClelland and Stewart



John Ramlochand

Act of God is a reasonably well written novel by the "man for all media" Charles Templeton. After numerous Toronto media positions, including such prestigious jobs as editor of Maclean's, The Toronto Star, and news editor of CTV, Templeton has settled into fictional writing.

The story centres around Cardinal Michael Maloney, who is America's

highest ranking Catholic official. The Pope is on his death bed and Maloney is rumoured to be his likely successor.

On a business trip, Maloney renews his acquaintanceship with an old archeologist friend, and room-mate in college, Harris Gordon.

The two men enjoy a long wine-filled dinner, at the end of which, Gordon whispers to Maloney a well kept secret. Gordon has come back from the Middle East and is convinced that in the Qumram hills (the region where the dead sea scrolls were discovered), he has uncovered the skeletal remains of a man he believes to be Jesus of Nazareth.

After recovering from the initial shock of Gordon's statement, Maloney calmly suggests Gordon use his (Maloney's) residence to complete the manuscript on his "find." Gordon agrees, since he is in difficult financial straits, and the carefully packed crate containing the skeleton is shipped to Maloney's basement.

Over the next two months, Gordon pursues his written examination of the bones. As he nears completion of his manuscript, however, Gordon's conversations with Maloney make the Cardinal realize the disastrous impact his "find" would have on the church. This realization begins to grow on Maloney to the extent that he considers ways of silencing Gordon. In essence, Maloney contemplates murdering him.

This is the basic premise of *Act of God* which I think Templeton has handled quite well. Though it stretches one's imagination to believe that the bones found in a simple cave could be unquestionably proven to be the Jesus', or that the archeologist involved would

actually take refuge in a Cardinal's home, Templeton manages to effect these plot fabrications rather smoothly. He does this by creating in Gordon a marvelously eccentric aesthete, whose arguments for his "revelation" are on the whole convincing. Secondly, Templeton is able to direct the reader's attention to the effect of the "find" on Maloney, and not the credibility of the events themselves.

However, there are two major problems with the narrative which reflect



Charles Templeton

the inexperienced hand of Templeton. In his desire to give depth to his characters, Templeton occasionally slips from his third person narrative position into the character's subjective thoughts.

What occurs, is that the character seems to be the narrator, or vice versa, the narrator ends up as character.

Another disturbing feature of Templeton's narrative, is that he has an almost genealogical desire to give the family history and the sociological background of a person as a means of characterization. This is not only time consuming, but nearly ruins the portrayal of Copeland Jackson, who is a major figure later in the novel. Actually, outside of Maloney and Gordon, the remaining characters are never fully recognized. In the case of Miss Pritchard, Maloney's housekeeper, the characterization is both glib and clichéd.

There are positive trends in Templeton's work, though. He shines in his ability to keep the story fast paced and suspenseful. There is also a fine sense of irony throughout the novel, such as the climatic scene between Maloney and Gordon coming at Easter. Templeton's greatest achievement, however, is his integration of the thematic element of the novel into the plot.

Thematically, Templeton is concerned with investigating the church's role as the upholder of the moral standards in society. He does this by making Maloney, in his conversations with Gordon, a staunch defender of the ideals of the church. Therefore, Maloney's abuse of his position and power is not simply his own moral fall, but that of the church too.

Templeton is able to make his thematic discussions a part of the story.

Act of God reveals Templeton to be a promising novelist. The work itself is flawed by an artistic insensitivity to characterization and mood (his descriptions of locales sound like reworked holiday brochures), and the uncertainty of his narrative voice. On the other hand, the pacing of the story, along with a symbiotic relationship of plot and theme, are handled very well.



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(It will also be possible to fit into classes at the University of Ottawa on Mondays and Tuesdays at the same times as above. These start Oct. 3rd and 4th.

REGISTRATION FORMS ARE AVAILABLE FROM:

Carleton University Students' Association
Rm 401, University Centre,
Carleton University,
Ottawa, Ont., K1L 5B6
Tel. 231-4380

THIS WEEK AND MORE

23

friday

Cathy Miller opens tonight at 9:00 at the Mug and Jug, a new folk bar in the Town House Motor Hotel on Rideau Street.

The Moscow Circus continues at the Civic Centre Arena until September 25. Performances are nightly at 8:00, with matinees on Saturday and Sunday at 2:00.

Play It Again Sam, starring Woody Allen, is featured at the Towne Cinema tonight at 7:30 and 9:30. The midnight show is Janis and Hendrix at Berkeley.

24

saturday

Camal Knowledge at 7:30 and 9:30, and El Topo, at midnight, are tonight's movies at the Towne.

The Ukrainian Students' Association presents Song of Leaving, by Taras Shipowick. The performance starts at 8:00 tonight at the High School of Commerce, 300 Rochester Street.

25

sunday

Idi Amin Dada, a documentary film on the Ugandan dictator, is the matinee feature at 1:30 and 3:30 p.m. at the Towne. The 7 and 9:30 p.m. film is The Day of the Jackal.

A workshop on Trees is offered by the National Museum of Natural Sciences. The workshop runs continuously from 11:00 to 3:00 this afternoon.



A scene from *Squeux-de-Dieux* opening this Monday at the NAC.

26

monday

Squeux-De-Deux, a comedy by Betty Lambert, starts at the NAC tonight and plays through to Oct. 1. The show starts at 8:00.

The Ruling Class, with Peter O'Toole, is featured at the Towne at 7:30 tonight.

Joe Chambers, a jazz pianist and percussionist, is appearing at the Theatre De L'ile, 1 Rue Wellington, Hull.

Lunch Time Entertainment in the Amphitheatre presents Yurri Stanislaw, a mime artist. If it rains, the performance will be held in Rooster's.

27

tuesday

La Belle et La Bete, a French film with English subtitles, is presented at the Towne Cinema tonight at 7:30 and 9:30.

The Best of the New York Erotic Film Festival will be shown in the Residence Commons Lounge at 7:15 and 10:15 tonight and Wednesday.

The Frank Kollers Quartet appears in the Amphitheatre as part of the Lunch Time Entertainment program.

28

wednesday

Black Holiday will be shown at the Towne tonight at 7:30 and 9:30.

Leona Gom, the first of a series of poets presented by the English Department, will be in the 20th floor faculty lounge of the Arts Tower at 12:15 this afternoon.

29

thursday

Stanley Kubrick's *Clockwork Orange* is featured at the Towne at 7:00 and 9:30. Barde appears in the Amphitheatre at noon. The Ottawa Ski Show '77 starts today at the Civic Centre and continues until October 2.

30

friday

The Ontario Youth Choir will present a free noon-hour concert in the foyer of the NAC today at 12:15 p.m., for approximately one hour.

The National Film Theatre features *The Missouri Breaks*, with Jack Nicholson and Marlon Brando tonight at 9:30.

The Maltese Falcon, with Humphrey Bogart, is featured at the Towne tonight at 7:30 and 9:30. Monty Python's *Jabberwocky* will be shown at midnight.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should typed.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

ARTS photography

John Vanderpant: Photographs
National Gallery
Sept. 2 - Oct. 9

Pictorialism in Canadian photography



Peter Rosenberg

Photo exhibitions have been labeled elitist, usually with just cause. However, the present exhibit of **John Vanderpant: Photographs** at the National Gallery, proves that photography can reach both the stuffiest aesthete, and those who simply know what they like.

Vanderpant was a Dutch born photographer who settled in Vancouver after the first world war. He gained a measure of recognition in his own time, winning 21 medals in various international exhibitions. He was also elected to the prestigious Royal Photographic Society.

After his death in 1939, Vanderpant's work was quickly forgotten. It was rediscovered only recently by Charles Hill, assistant curator of post-Confederation art at the National Gallery, while researching paintings for another show.

The exhibition, assembled by Hill, shows Vanderpant was strongly influenced by the photographic trends of his time.

His early work subscribes to the turn of the century approach to photography known as pictorialism. This approach imitated painting in suppressing details for a romantic overall effect.

This phase of Vanderpant's work lasted from 1923 to 1926. It was succeeded by photographs in which vertical lines and strong light contrasts predominated. This style is best exemplified in his 1926 pictures of the grain elevators on the Vancouver waterfront.

These cylindrical, rising elevators are strongly reminiscent of a picture of smokestacks taken by Edward Weston, an influential American photographer. Weston was a pioneer of clarity and hardness as aesthetic virtues. Relative to Weston, Vanderpant's images remained soft throughout his career, though a second set of elevator shots by Vanderpant, taken in 1934, are sharper than the first.

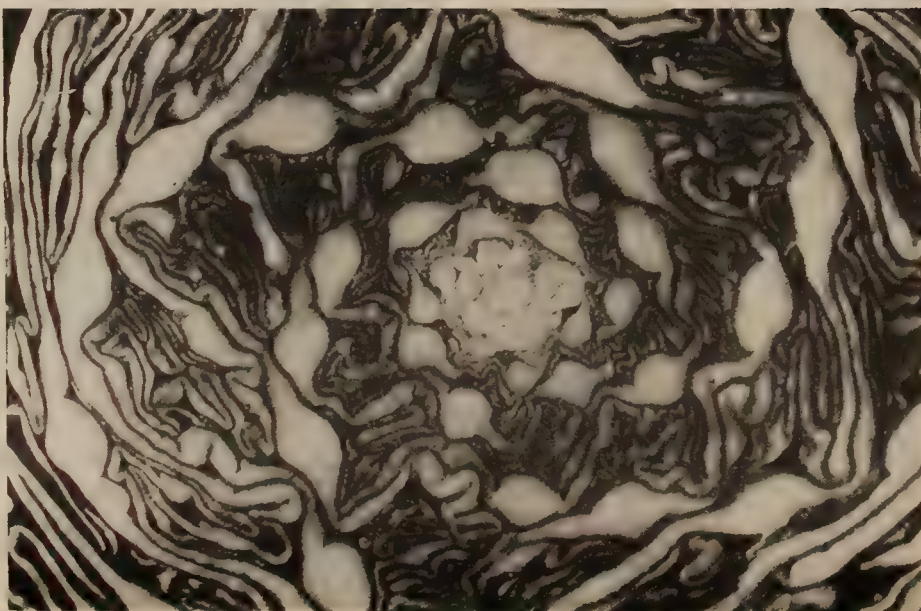
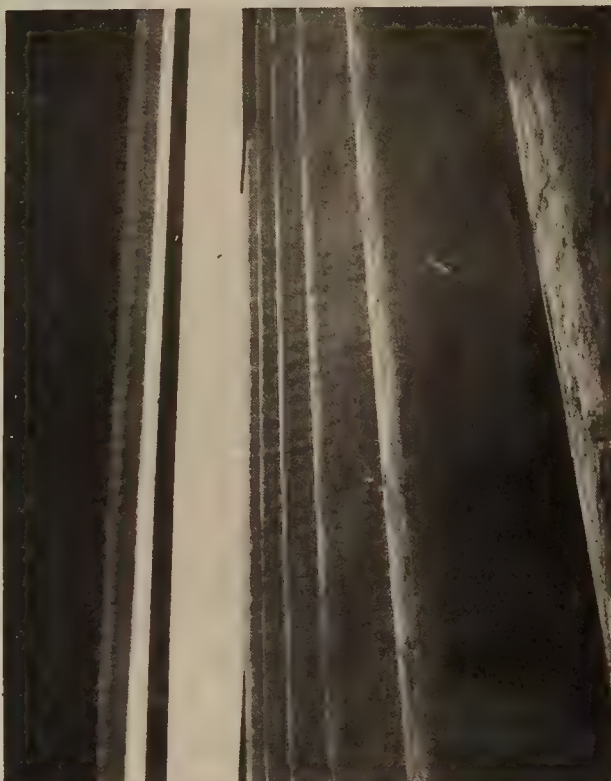
Vanderpant's second set of photos, culled from his work in the 30's, shifts from vertical design to intersecting diagonals, and then again to flat planes with little surface definition. In both cases, the results are closer to two-dimensional abstract designs than

realistic pictures.

In the late twenties, Vanderpant became interested in design inherent in natural objects, particularly vegetables. Here again he was following contemporary trends. By a peculiar coincidence, both Vanderpant and Weston chose to photograph a halved cabbage. Weston cut his vertically, while Vanderpant's was halved laterally.

Historically, Vanderpant has gone unrecognized as a significant photographer. This is probably because his work has been out of circulation for 40 years. The photo exhibit currently at the National Gallery shows him to be an artist of some originality and finesse.

Moreover, Canadian photography in the first half of the twentieth century remains a largely uncharted area. Thus, *John Vanderpant: Photographs* is not only an agreeable visual experience, it also helps fill a historical gap.



Ottawa Chic '77

Jock meets chic on this week's centrefold

Volume 7, Number 6 September 30, 1977

THE CHARLATAN



Faculty Club in
debt \$112,500

THE CHARLATAN

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Faculty Club wrestles with \$112,500 debt

Joan Breckenridge

The Faculty Club is operating with a deficit of \$112,500 and is trying to decide how to pay it without asking the University for help.

The treasurer of the Faculty Club, Glen McStravick, said the deficit has been growing steadily since 1974. He said the club hasn't been able to pay back money it received on credit from the University.

McStravick said the primary causes of the deficit are rent increasing from \$1,200 in 1973 to \$21,000 in 1977 and the yearly growth of the minimum wage.

He said the university pays the rent, for food, and employees' salaries if the club can't generate enough revenue from membership fees and club patronage to cover costs.

"The Faculty club wasn't designed to make a profit. It would be quite content to break even," said Jack Kettles, Director of the Finance Office.

Albert Larose, Vice President of Administration, said increased costs in hydro and fuel oil have also contributed to the deficit.

Larose said the University's Board of Governors (BOG) is working with the Executive Committee of the club to decide how to handle the loss.

"I hope to see a report from the committee in three or four weeks outlining their ideas," said Larose.

"I hope the University won't find it necessary to take over the deficit," he said.

"Asking the University to take over the debt won't be one of our suggestions (in the report)," said McStravick.

He said the committee must find a way to finance the club more effectively or it will face bankruptcy.

Rodger Blockley, a professor in the Classics department and a member of last year's Executive said the committee won't be able to pay the deficit.

"The debt is so heavy, they simply couldn't cover it. The University will have to help them out," said Blockley.

He also said most faculty clubs are given free space by universities. "If the Faculty Club didn't have to pay rent, there would be no problem," said Blockley.

The President of the club, Jill Vickers, said the committee has decided to close the doors at 6 p.m. instead of 9 p.m.

"The early closure is the first of a series of interim measures to help pay the debt," said Vickers.

"The committee wants to rent the space to people who want to have parties, meetings, and weddings," she said.

She added that other interim measures have yet to be discussed and approved.

Eric Bullough, the manager of the club, said the room is booked almost every night, including Saturday, between October and January.

"If the response remains the

same, we will be able to pay the debt in five years," he said.

"The committee realizes it is making life difficult for some of the faculty," Bullough said, "but it seems more feasible to get out of a financial bind than to remain open."

Report on Education Office adopted

Peter Larock

The Report from the Committee to Review the Education Office was adopted with little debate at Tuesday's council meeting.

The recommendations of the report included the establishment of an Education Office Advisory Committee to advise the staff of priorities and direction.

"It takes us out of the circus ring," said Coupar, "but I'm not sure where it puts us."

It also recommended council amend the students' association (CUSA) constitution to include the Education Office and offer the employees contracts.

The Education Office's \$30,000 budget, tabled at last summer's budget meeting pending council's decision on the report, was also passed.

The office was established a year ago as an information base for CUSA's political action.

The main problem with the office was its structure. It was never clearly defined who the office was responsible to and where its direction should come from, said the report.

The report also said the office needed some form of security, to leave it "free to criticize (CUSA) publicly, in a constructive manner."

"I'm glad it was passed," said Doug Coupar, one of the office's two employees.

"But all the stalling was an unnecessary and stupid exercise on the part of some council members," he said.

He said he was surprised at the lack of debate at council because of opposition during the summer.

"No doubt (the office) will continue to be a political football at election time," said Coupar. "But once it is in the constitution, it takes two thirds



Coupar:
"All the stalling was an unnecessary and stupid exercise on the part of some council members."

of council to abolish the office rather than a simple majority."

"It takes us out of the circus ring," said Coupar, "but I'm not sure where it puts us."

He said the next step is to see the recommendations are implemented.

CUSA President Ben Lachance said he found the lack of debate at the council meeting surprising but said, "it was all hashed out at executive meetings before."

Lachance said he hopes to get the Advisory Committee established next week. He said the committee will handle the amendment to the constitution and establishment of terms of reference.



Parrott's Algonquin visit "unique opportunity"

Theresa Wallace

When Harry Parrott, Ontario's Minister of Colleges and Universities, speaks at Algonquin College Monday, he better be prepared, said a students' association (CUSA) executive.

Parrott will speak at the Woodroffe campus at 10 a.m. as part of a five-city tour introducing the 1978-79 Ontario Student Aid Program (OSAP).

"We're going to be there with some tough questions on student aid," said CUSA VP External Isa Bakker. "This meeting provides us with a unique opportunity...It will be one of the few times Parrott is actually confronted by his student constituency."

She said CUSA has booked a bus that will be leaving the Unicentre at 9:30 Monday morning.

Bakker said the new OSAP program is a "band-aid job," and said the government has yet to present a comprehensive student aid program.

According to the Ministry, forty percent of Ontario's post-secondary students now receive some form of financial assistance.

The Ontario Federation of Students (OFS) said at least 20 percent of those now receiving grants will become ineligible under the new student aid program because it denies graduate students the right to apply for aid.

After four years of university education students are no longer eligible for grants and will only be able to apply for loans under the new OSAP.

Bakker said the government is really trying to reduce the number of graduate students in Ontario universities.



Bakker:
"We're gonna be there with some tough questions on student aid."

She said low-income students will especially feel the pinch of the four year limitation as graduate schools become even less accessible to them.

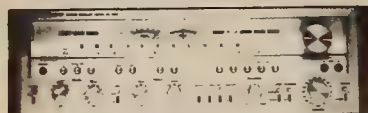
Speaking to the Globe and Mail, Parrott said, "There comes a time when society has to say the individual is responsible for themselves. We have to cut the umbilical cord for these students."

Although Parrott's ministry has increased the number of graduate scholarships for 1977-78 to 1,200, the OFS said this was over 300 less than the number available in 1972.

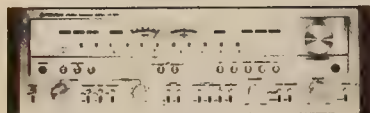


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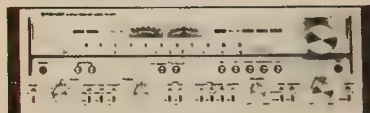
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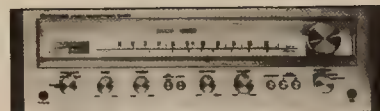
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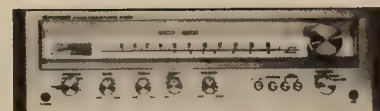
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Enrolment declining faster than expected

Anne-Marie Smart

Enrolment of full and part-time students at Carleton is not increasing at the projected rates, according to Dave Brown, director of planning analysis and statistics.

"The evidence from last year was that there was only a small increase in enrolment, two percent," said Brown, "and probably for this year about one-half of a percent."

Enrolment projections are important because the university can find itself with less money than budgeted for.

For example, last year enrolment was three percent below budget projections. That meant the university was short \$200,000.

Brown said this year the budget was calculated with enrolment projections slightly below last year's enrolment of 7,000 full-time and 6,000 part-time students.

He said, there should not be a drop in revenue like last year.

This year's summer enrolment in the part-time evening division dropped 14 to 15 percent. Brown said this resulted in a loss of approximately \$100,000 out of a total operating budget of \$45 million.

He said it was only 2% of the budget but added he would be very concerned if a similar decrease took place this fall.

Definite enrolment figures for this year won't be available until after next week because of late registration which runs through until Sept 30.

He said he expects neither a significant increase or decrease in the student population this year.

Brown:

"The evidence from last year was that there was only a small increase in enrolment."

This emerging stable enrolment trend contradicts all earlier projections. Enrolment was to sharply increase until 1983 and then sharply decrease until 1990, according to demographic studies by both the Ontario Studies in Education (OISE) and Statistics Canada.

These studies and others by the Ontario Council of

University Affairs (OCUA) prompted the formation of Carleton's Enrolment Planning Committee last year.

University President, Michael Oliver, said the main objective of the committee was planning for "stable enrolment over the next eight to 15 years."

Two reports released this year dealt with guidelines for limiting enrolment in certain faculties and analysis on projected enrolments in Ontario.

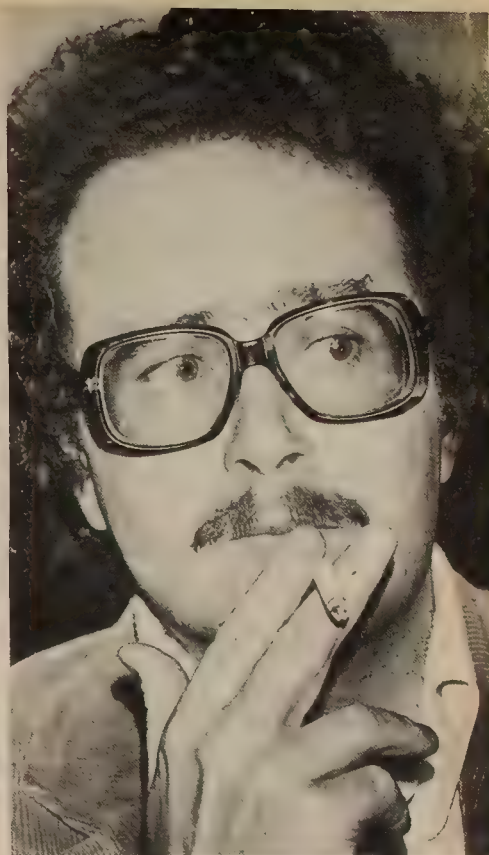
A third report on projected enrolment at Carleton for the next 20 years has been delayed because of the unexpected trends of the last two years.

"The Carleton Enrolment Planning Committee must reevaluate the basis on which they are prepared to make long term projections," said Brown.

He said the report should be released by the end of the year.

Carleton is not the only university faced with the problems of changing enrolment predictions.

Brown said provincial committees like the Council of Ontario Universities (COU) and other Ontario universities are all reassessing reports on enrolment projections and statistics.



Dave Brown

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John Clayton is a scientist. He holds a B.S. in Physics and Math and a M.S. in Chemistry and Education from Indiana University. He has also received a M.S. in Geology and Earth Science from Notre Dame University. John at present is a teacher at Riley High School in South Bend, Indiana and has taught part-time at both St. Mary's College, Notre Dame University and Montana State University. Besides having an education, John knows life. He and his wife have two daughters and a son, Tim, a multiple-handicapped child who has been part of the family since the age of nine weeks and is now 15 years old. At the lectures listed below, John will discuss the theme: "Does God Exist?", from the standpoints of: Science and the Bible; Evolution; What Fossils and Geological Discoveries Reveal. There will be a question and answer period following each session. Everyone is welcome, especially science professors and students, although one in no way requires this type of background to understand the lectures. **THERE IS NO CHARGE.**

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GSA considering move for Mike's Place

Brenda Burke

A decision will likely be made next Thursday at the next meeting of the Graduate Students' Association (GSA) council regarding the possible move of Mike's Place to the old music listening room.

The lounge is now located on the second level of the University Centre near the upper cafeteria. The old music listening room is on the first floor of the Unicentre.

According to Ian Iscoe, vice-president of the GSA, the idea of relocating is not a new one.

During GSA discussions last year, there were two main arguments against the move, Iscoe said. First, it was considered too expensive. He quoted a Carleton University Students' Association (CUSA) estimate of the rental fee for the music listening room facility at around \$12,000 a year. This year's rent for the current second level location is \$6,900.

Secondly, it was judged important that Mike's Place be located near a food service. On the first level refreshments are available only in The Pub and in the vending machine area.

The advantages of the old music listening room site included its proximity to the games area, its general appearance and its size. Iscoe said the new facility would be twice as large as the present lounge.

Dick Brown, director of housing and food services, said there was a possibility of expanding the level one vending services, although not to the point of offering full meals in the area.

Iscoe estimated that if Mike's Place "sells the same number of bottles of beer" as last year, it would be possible to break even in the new location.

However, "no move would be made without a firm agreement with Food and Housing," he said.

Named in honour of former prime minister Lester Pearson, who once taught a graduate course at Carleton University, Mike's Place has existed in various locations and in a number of forms since its establishment about five years ago. Once, it was the scene of end-of-the week "thank-God-it's Friday" banquets.

Now, according to manager Stephen Chesine, the lounge attempts to provide a quiet, relaxing atmosphere for not only graduate students, but everyone associated with the university.

Chesine said he is opposed to the move, at least this year. He said the student body is just beginning to be aware of the present site of the lounge. A change of location should be made at the beginning of the school term, or with a great deal of advance publicity, said Chesine.



The Old Music Listening Room could become the new Mike's Place.

New student loan plan "invasion of privacy"

OTTAWA [CUP] - A new Canada Student Loans Plan (CSLP) regulation has angered members of the NDP and the National Union of Students (NUS).

The new regulation requires student aid applicants in some provinces to sign a waiver giving provincial student aid authorities access to taxation information from Revenue Canada.

Education critic for the Ontario NDP, John Rodriguez, said the regulation was "contrary to the confidentiality of tax returns," and urged students not to sign the forms.

NUS president Ross Powell

said the regulation was "a massive and unwarranted invasion of privacy."

Canada's present Income Tax Act guarantees confidentiality of tax documents and records.

Fully enforced in Newfoundland, Manitoba and Saskatchewan, the new regulation is being partially enforced in Prince Edward Island and New Brunswick, where students are required to enclose their own copies of income tax records in student aid applications.

NUS officials predict the regulation will be implemented in Ontario, Nova Scotia and British Columbia next year.

Access to income tax records is designed to verify the applicant's eligibility according to the CSLP for 1977-78.

In Manitoba, student aid officials have blamed the new regulation for the 17 percent drop in financial aid applications.

In Ontario only those students with parents who are self-employed are required to provide copies of income tax records, according to Carleton's Awards Officer, Coralie Bartley.

The number of student aid applicants at Carleton has remained "about the same as last year," said Bartley.



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Council raps finance commissioner

Peter Howell

Students' Council asked Finance Commissioner Harvey Tepner to clean up a badly organized Box Office budget. It took him eight weeks, and now there's talk of docking his salary for the delay.

But students' association (CUSA) President, Ben Lachance said that won't happen, because he said CUSA has no effective

means of disciplining council members, short of impeachment.

At the Sept. 20 council meeting, Tepner was rapped for failing to fulfill a mandate given him at the July 16 CUSA budget meeting.

Two motions were passed at the July meeting. One asked Tepner to explain why the Box

Office lost \$4,800 last year, the other urged council trustees to investigate the possibility of combining the Box Office with Information Carleton to cut costs.

The Box Office budget was tabled, pending Tepner's response.

According to Lachance, council assumed Tepner would take care of both motions.

Eight weeks later, at the Sept. 20 council meeting, Tepner had the results. His Box Office budget was ready, but he still hadn't talked with Norm Fenn, Dean of Student Services, about the possible Box Office move.

Council was angry. Tepner's tardiness preparing the budget, it said, had delayed staff hiring. As a result, the Box Office hadn't opened yet.

Arts Rep. Cate Cochrane asked council if it intended to punish Tepner for the delay, and how it might be done.

"Do we slap people's hands with rulers?" she asked.

Observer Doug Martin suggested council might penalize Tepner by docking part of his \$5,501 honorarium as Finance Commissioner.

Tepner laughed off both suggestions.

Shouting "Guilty!", he explained he had neglected the Box Office budget because he considered other CUSA financial problems more serious.

This week, Lachance said the only punishment Tepner is likely to face is "political pressure" from other council members to clean up his act.

Tepner could be impeached, he said, but that's far too drastic a measure.

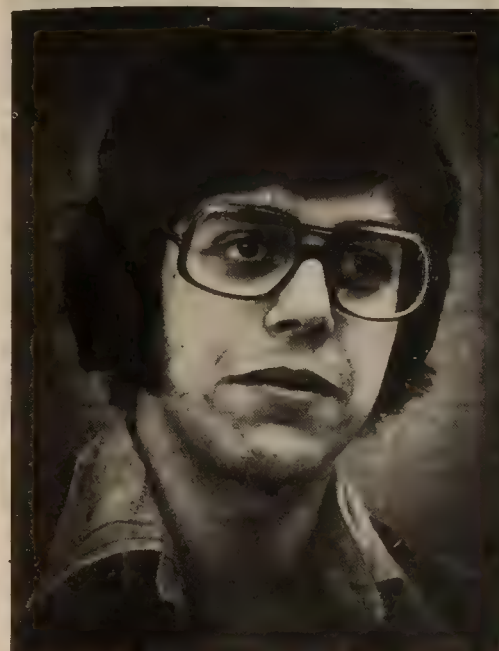
But Lachance said he doesn't want Tepner getting off scot-free.

"Harvey waited eight weeks to come up with something," he said. "Personally, I don't see what was so complicated about it," he said.

Was this Tepner's first offense, or has he bungled his assignments before?

"Hey, I could go on forever," Lachance said.

"I just don't think I should comment on it."



Harvey Tepner

Store interviews:

Haste makes waste

Peter Howell

About 60 students who applied for part-time jobs in The Store this year have to be re-interviewed, because of sloppy hiring procedures by the students' association (CUSA).

According to CUSA President Ben Lachance, the students are being recalled because only two people sat on their hiring board. CUSA hiring policy stipulates three people must be present at job interviews.

Lachance said he had received complaints from students who had been interviewed by the hiring board.

He said he accepts responsibility for the incomplete board, because he wanted the interviews completed quickly, and didn't arrange for a third person.

Store Manager, Don Ede and CUSA VP External Isa Bakker sat on the board.

"I made a very quick decision," Lachance said. "I realize now it was a wrong decision."

Bakker said she felt uncomfortable about interviewing that many people with only a two-member board. She said she's glad the interviews are being redone.

"I think it's the fairest thing to

do for the students," said Bakker.

"If hiring policy is going to stand up for what it was created for, it's only fair to do the interviews over again," she said.

The students are being contacted by phone, or in person about new interview times.

BOX OFFICE:

New boss to reduce losses

Terry Brodie

The Unicentre Box Office reopened under a new supervisor in hope of reducing last year's \$4,500 deficit.

It was slated to open Sept. 19, but late hiring of staff caused the week long delay.

In past years the Box Office, an on-campus retail outlet for OC Transpo, Voyageur, NAC, and special events tickets and passes, was run by hired university students.

This year supervisory duties have been assigned to The Store manager, Don Ede.

Students' association (CUSA) Finance Commissioner, Harvey Tepner, said last year's deficit resulted from an "excessive" number of workers and too much money assigned to wages.

"No one has been hired to manage this year because when we had a manager and an assistant manager things went from bad to worse," he said.

"No manager is necessary," said Tepner. "It's a glorified position."

Ede has been offered what Tepner described as "a token amount of money" to run the Box Office. The disappearance of a true managerial position is expected to slash wages from \$8,307.95 to \$3,743.55.

This year's budget calls for a loss of \$208.03.

Six students have been employed at \$2.75 per hour to man the desk for seven hour shifts, Monday to Friday from 10 a.m. to 7 p.m.

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John Porter: Scholars should administer own affairs

Martin Mittelstaedt

John Porter, Carleton's new Vice President Academic sees his job as trying to foster and preserve the intellectual resources of the university at a time when these resources are being attacked by government and business.

Porter, a sociology professor

at Carleton and author of *The Vertical Mosaic*, said he took the position because scholars should be prepared to administer their own affairs.

"The alternative," he said, "is a permanent set of administrators, a bureaucracy detached from students and research."

The 55-year-old Porter said his new job has no clearly defined role. He said it concerns in a general way the quality of staffing in the university, physical resources for learning and research, and getting more money from the government.

Along with his new job, Porter will share the teaching of a graduate seminar and continue to supervise graduate theses.

The Vice President Academic is chosen by committee and serves for six years. Porter replaces Ross Love, Carleton's first Vice President Academic. Love has become director of Academic Staff Relations.

A professor at Carleton since 1949, Porter is one of the foremost experts on the study of elites in Canadian society.

The *Vertical Mosaic*, published in 1965, has sold over 70,000 copies. It shook Canadian complacency by charging that power in our society resides in the hands of an exclusive and entrenched Anglo-Saxon elite.

His book makes an eloquent plea for a society with equal opportunity. One of the devices for reaching this society, according to Porter, is education.

Porter describes himself as a socialist and said he still favours tuitionless university as a means to promote equality. But he said this is not realistic and instead would like "to see more assistance directed to low income students."

Porter admitted that this sounds like a retreat from his earlier position of free university, but said, "The enormous tax supports the university receives benefits mainly middle class students. No tuitions would improve the position of the middle class."

His solution is increased grants based on financial means tests, in the place of the loan-grant system now in use.

Although income distribution in Canada has not changed over the past 25 years, Porter said he has not given up hope on the socialist society he envisions.

"I've lost my earlier naivete about the speed with which we could move to this society (socialist) with free institutions," he said. "This is a great problem of the modern age."

"But in western societies there is a kind of egalitarian drift. It is very slow, but nonetheless perceptible."

Porter views welfare systems as attempts to promote equality. "These programs have failed," he said, "and now they are being blamed for the economic problems we now have."

He said the main economic problem is the failure of unemployment to check inflation, and called the responses of conservative budget directors to the situation "echoes from the thirties."

Porter said facilities for continuous education open to all, investments in the urban environment, and health should be priorities.

He labelled these "situations where human considerations are more important than profit."

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John Porter

FFTF workers left unpaid

Jacquie McNish

Approximately 20 people have yet to be paid for their work at this summer's Festival For the Folks (FFTF), and the students' association (CUSA) is still unprepared to pay them.

FFTF workers haven't been paid yet because CUSA didn't know who was supposed to be paid, said CUSA President Ben Lachance, and a list of unpaid workers will be finished on Sept. 28.

CUSA's Finance Commissioner, Harvey Tepner, said the FFTF workers will be paid as soon as possible, "sometime between now and December, I can't be more specific."

Tepner said he was originally opposed to paying the workers \$40 each because of FFTF's deficit, which he and Lachance estimated at being between \$10,000 and \$13,000.

"It's a question of moral obligation over financial

obligation," said Tepner, "the deficit has not been accounted for yet and no funds have been allocated for the workers."

"I object to it in principle because financially it doesn't make sense, we don't know where the money is coming from."

FFTF's deficit has not been accounted for in CUSA's budget because the festival's organizers expected to break even.

Tepner said at this point he is unsure how many workers have been paid already.

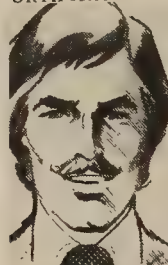
A core group of about six people who spent a couple of weeks organizing FFTF have been paid by a fund of approximately \$5,500 from a Young Canada Works Grant, said Tepner.

Originally the workers were to be volunteers, said Tepner, but FFTF's organizers decided the workers should be remunerated for their work.



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LETTERS

The difference between sex and sexism

Dear Sir,

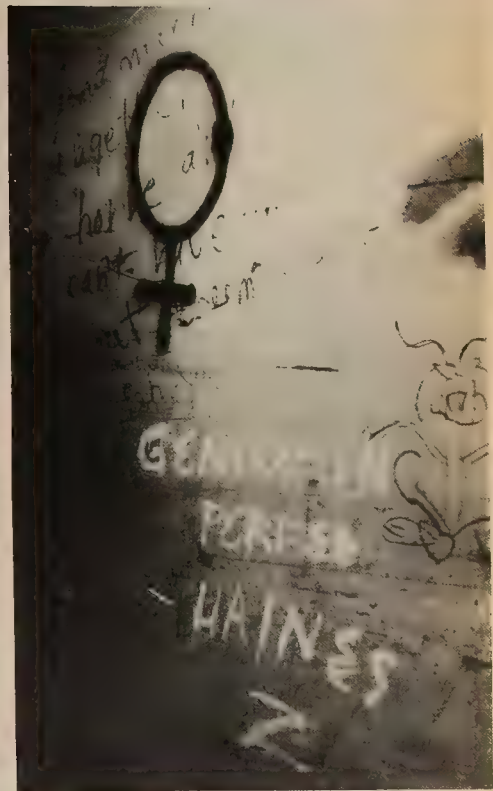
The article "Campus Groups Want Tunnel Clean-Up" in the *Charlatan* of Sept 23 was welcome for its coverage of the volatile issue of sexism in the tunnel art near the residences. Unfortunately, the story was misleading in a couple of important respects. First, the banner headline on page one declaring "Sexism to end in tunnels: New body to govern tunnel art" was not precisely correct. The Residence Tunnel Painting Authority exists only in the form of a proposal under consideration by the Residence Association. Should the Association vote down that proposal, as anticipated by RRRRA spokesman Bryce Soto in your article, sole authority for tunnel art would then presumably revert to "tunnel

baron" Jim Whenham. And Mr. Whenham, by your account, "intends to crack down on offensive tunnel paintings," but is "not in favor of outright censorship". Moreover, he is quoted as observing that "What is obscene to one is great stuff to another." Your proclamation of an end to sexism in tunnel art would seem to be premature: that goal is still a long way from realization.

Our second objection concerns a semantic pitfall encountered by both your reporter and Mr. Whenham. Continual reference was made to merely "sexual ... tunnel drawings," "sex ... on the walls" and to the artists' sharing of their "erotic interests." The point is that there is an obvious and significant difference between sex and sexism. The Women's Centre

does not concern itself with the repression of all sexual expression on campus: obscenity (in its proper sense of lewdness) is truly in the eye of the beholder. What we as women cannot tolerate is the depiction, in public and apparently sanctioned tunnel drawings, of stereotyped women in demeaning or infantile roles. Such portrayals assault our dignity and thus infringe on our basic rights as members of the university community. The bogey of "censorship" must not be allowed to deter people from a restrained regulation of the tunnel art. The freedom of an artist to depict antidemocratic themes in a public place is clearly not an inalienable human right.

The Carleton Women's Centre



Tunnel as a womb

To the Editor

In reading this week's copy of the *Charlatan*, I noted with interest the front page story, on censorship and the tunnel paintings.

I feel that the people who favour the censorship of certain tunnel paintings on the grounds that they are offensive because of the explicit sexual material which they display, do not fully understand the significance of these paintings.

As a psychology student I have come across much material which points to the real importance of these paintings for the well-being of the students doing the paintings.

As everybody knows, most university students are basically insecure. They search for any form of security which will alleviate this insecurity. Notice for example the tuck-in service offered to Residence students, and the success which it has had.

The tunnels at Carleton and at other Universities, represent a womb symbol, albeit at the unconscious level, for many University students. I don't know whether the tunnels were provided for this reason (besides the obvious reason of protection from the elements), but the fact that it is so, has been proven scientifically. (see "Tunneling: The Return to the Womb" in the March edition of the *Columbian Review of Psychology*).

Some students react to this womb symbol more strongly than others. Note that the two main types of tunnel paintings are those of personal identification, and those that have

sexual connotations. Both of these types of paintings are directly connected to the womb symbol. The sexually explicit paintings are not deliberately obscene and offensive. They are a student's subconscious attempt to regain the lost security of the womb, and all of the female sexual imagery that this implies.

Censoring the tunnel paintings would deny this right to these students, who are the most insecure of the whole

student body. Such censorship may have serious repercussions on the psychological well-being of these students. I will not go into detail except to say that it could not help but be negative.

I agree with these people who say that many of these paintings are unsightly and often uncomfortable to look at, but I must add that they are very necessary. Many people's emotional stability is at stake

Susan Shaw
Psychology IV

Sexist Womens Centre?

Editor, The *Charlatan*:

Your last issue's cover story was one of the first interesting pieces of journalism I've seen around here for a while. I even wanted to get involved, because I have fairly polarized opinions about people who want to set up committees to make legislative actions out of value judgements...and, that's where involved people come from, isn't it, from polarization of opinions?

So, this Wednesday, September 28, 1977, I went to the women's centre general meeting in Room 504 uncentrised at 5:00 p.m. to try to share some ideas with these charming people who had polarized my week and were planning to censor my input from tunnel artists. Formally, You know?

Well, I didn't get into the

general meeting because I'm a man, and (as such) I'd "just try to tell (them) how to run the women's centre". Of course, all the women there that afternoon were intent on doing that very thing. I, however, couldn't even enter, because of my gender.

Let me tell you, the sexist nature of certain tunnel paintings may be questionable; but, the sexist nature of women's centre policy certainly is not. I suggest that these people get out of the university setting, stop spending our student fees, and rent a storefront off campus. There are laws against sexual discrimination, you know?

At least, where I'm a sexist, I'm working on it. Who are you, women centre women???

Paul Sussman
34590

The Bookstore: paralysed octopus

Brothers and Sisters the time has come for us to rise up. As members of the University Community we have too long suffered oppression at the hands of a tyrant known and feared by all. I speak not of the Administration, nor of CUSA or even the Parking Authority. No, comrades, the blackest evil which we must face is that paralyzed Octopus, The Bookstore. We are surely at the mercy of this menace to enlightenment. How long must we endure a monstrosity which destroys the will of the strongest among us? Even professors endowed with the secret Telephone Numbers of Power cannot lead us through the jungle of posters and candles, of Campus Kits and house plants to the actual attainment of (dare we imagine?) required texts. Even if such books do exist in the Southam Repository, they are hidden in an alphabetical arrangement (possibly pathagonian in origin) that would through a scare into

Messers. Dewey Decimal and Library O'Congress themselves.

What alternatives do we have to this abberation? In these troubled times civil disobedience seems extreme (although the visual image of hordes of undergrads flinging flaming molotov briefcases through the no entry doors is appealing) Perhaps civil naughtiness is called for? Better yet, a pirate bookstore operating out of old Mercedes-Benz shuttle buses, doling out papebacks in the dead of night might alleviate our dependancy. In any case some solution must be found. Among us there must be a warrior, a hero of such magnitude that we could follow him/her-it out of this desert and into greener pastures. Until that time comes, personcott the bookstore, lest your sanity and money be wrenched from you in return for an expurgated edition of human bondage. We shall overcome!

Kevin G. Marsh
History IV-Basketweaving

The *Charlatan* does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

CHIC '77

Phil Shaw

Features are fashionable at *The Charlatan*. Features cover stories in depth. Take more space than typical news items. They look at trends. The first trend is trendiness itself. Read it in style.

Chic-Counterchic

You can watch the world of fashion turn from almost any angle. We suggest the following:

passé	Chic:
Daphne & Victor's journalism studies	Brandy's film studies
fellatio	sodomy
Los Angeles	New York City
Porsches	jeeps
Erica Jong	Tom Robbins
armadillos	penguins
cocaine & acid	cocaine & acid
Arthur Rimbaud	Marcel Proust
the colours sand brown and chocolate brown	the non-colours black and white
Doonesbury	Howard the Duck
dobermans	Montreal
Lina Wertmüller	Roche Bobois
men's jewellery	arson
	Mexican food
	anti-nuke
	same-sex affection

Turning the other Chic

Denim's staying power in the world of fashion has matched its durability in the washing machine. Sure, the blue stuff's been overshadowed from time to time in the last 10 years by army surplus and the invasion of the baggies snatchers. But it's held up.

Now, though, the contender is something out of right field: jock chic. Worried about how to keep your closet up to date with all the new muscle-bound fashions? Here's a replacement schedule:

Denim:	jock:
army surplus bag-knapsack	adidas bag
floppy widebrimmed leather hat	tennis visor-baseball cap
denim cutoffs	tennis whites-gym shorts
sandals	running shoes and calf-length socks
denim jackets, denim shirts	baseball jackets, tennis jerseys, baseball jerseys, rugby shirts
jeans	tuckable pants, in imitation of sweatpants

Sheiks

Chic is in the control of a very few privileged people. Their mere existence defines style. They have so much money it doesn't matter. But it's obscene. They're world travelers. And world weary. Their life happens in living colour. The look is the key. These people look great and many of them help stylize others.

A limited list:
 Bianca Jagger, Marisa Berenson, David Bowie, Bryan Ferry, photographers Richard Avedon, Helmut Newton, Moshe Brakha, Hiro, fashion designer Halston, hair designer Vidal Sassoon, film directors Nicholas Roeg and Bernardo Bertolucci, cinematographer Haskell Wexler, musician John Cale.

Venus in furs

Chic is always subject to update. In Canada, seasonal changes alone make that necessary. Gym shorts and six feet of snow do not mix.

For the weather already upon us, these are the boundaries of style: Wear layers and layers of clothes. Pile bulky knit pullovers on top of bulky knit turtlenecks. Try short cardigans (bottom button undone) over button-down pin stripe shirts. Any vest will do: corduroy, tweed, downfilled.

An institutional look is strong. Shirts and jerseys have buttons and pockets and epaulets and plaquets and stitched references to police forces. Pants are olive green, khaki and white, all narrow legged. Tuck them into bulky socks and boots.

Sports jackets look good over anything. Three piece suits are being played down. Consider a two piece double breasted one instead. On top, it's big, hanging, Montreal-made winter coats with scarves, scarves, scarves.

"When I hit 14, my father warned me, 'Son you're gonna be a handsome one. Don't let the girls use you.' Well, I've had my pick of the chicks, but what my parents didn't tell me was that, like, now that I'm as...uh...pretty as this, I'd be fighting off guys, too."
 —a passerby.

Jock is chic. That's it for la mode in '77. To be fashionable is to be fit. Or fake it. wear those gym shorts anyway. Don't want to learn tennis? Then just don the whites. Can't swim? Slip into a speedo and get a tan. Want something practical to carry off stuff in? Use an adidas bag. This craze has its legitimate reasons. Doctors shouted the heart attack stats. Governments watched their body politic go to flab. A decade of prodding and persuasion has born fruit: North America is now certifiably nuts for fitness. Jogging, biking, cross-country skiing, racket sports...but style seeps in. Item: Ottawa is to get another fitness centre. But this will be a private club, the Laurier Club. Soon it will be erected on a parking lot near Place Bell Canada. It's sales' pitch? "Posh squash." Item: the American media awake to the future of fitness and PEOPLE puts Farrah (and hunky hubby Lee Majors) on its cover, in mid-jog. Pushup meets pinup.

Item: the south of France gets no hotter nor hauter than in St. Tropez. The sunbathers there go topless, risking the pain of reddened nipples. What protects their bottoms? Gym shorts. Fashion is a natural in this instance. To emphasize the body is to emphasize the reason for style: the better the body, the better the mannequin. Fashion points out all our right places. Fitness makes our places righter...so sex slithers in. The jock world has always been supercharged sexually. Locker rooms (the

Brandy's

Stephen Cole

The PR match-book reads: "Brandy's, where terrific friendships begin." Not lasting, or even warm or close friendships are promised, mind you. Brandy's is where terrific friendships begin.

Look, let's not kid around. Brandy's is not the place you'd go looking to hunt up some folks for a Sunday soft ball game. And they're not promising July weddings and joint bank accounts, either.

What we've got here, consumers, is a singles bar. A place where, if you play your cards right, you'll have someone to pass the corn flakes to tomorrow morning.

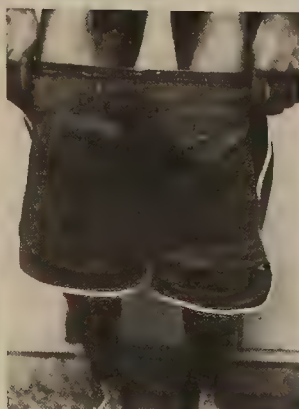
But, this isn't just your ordinary swingles on the make, feely-feely in the darkness watering hole. This is, reputedly, where Ottawa's cocaine and waterbed crowd rub elbows...and whatever.

They leave the lights on bright at Brandy's because, apparently, they've found that women, keen on an affair zipliss with Mr. Goodbar, are more likely to frequent a well lit drinkery.

A circumstance which creates a curious spectacle when men, fortified by a half dozen or more sours and stingers, make lone sorties from the male world of the bar — in all its mahogany clubbiness, to stalk the tables looking for women to

...of). Communal showers. Thighs, hips. Cheerleaders. Muscle translated money. Cadillacs. Round beds. Fur. Silk satin. Even the innocents know the power. Jimmy Carter, who lusted after women, lusted after power, plays tennis with his wife. Then the two innocently go, whites and all, into the White House pool. Perspiration meets pool water. The white goes diaphanous. They go to get out of these things... Jock is male. That's a long-standing tradition, hard as the next guy's pectoral. Celebrating the jock in the world of fashion should demonstrate a rejection of the flamboyant colours and cuts of the couture born out of Carnaby St. and London. But it doesn't. The last ten years of fashion have taught men to flaunt it. Jock is only the next stage for the show. It's perfect. Take the most prominent role — strength, physical dominance, athletic prowess — and turn inside out. Make the jock an exaggerated feminine role: display the body, emphasize the erogenous. Everything is preening. But here's how the game really shapes. The fact is that jock chic originated in the gay community, as with much of what's fashionable today. Gay life celebrates the male body. Gays know the power of the barbell and the club sauna as well as jocks do. It was New York's gays who first took to dressing up the muscle man. They made the gym short and the tank top outfit a social and visible uniform as much as two long summers ago. It became suitable for everything from walking the pooch, to jogging, to disco dancing. Jock chic is a union of the macho and the homo. It's got perfect pansexual caché.

thirty, love (Jon).



friendship" with. Or then, under the speculative glare of the lights, the whole ceremony, the old contest of dodge, feint, gotcha on the impersonal air of a food court strolling through the cold food line of a supermarket. Fighting is not the only thing about Brandy's that is artificial. Here, one is confronted with the unlikely phenomenon of a room full of people holding their collective heads in shame. An all-consuming pursuit of happiness, it seems, does not allow for nuances of opinion. Dialogue flows the way the crowd flows. Among the clientele you get a few, let's be kind, older gentlemen trying to hang on to their 30's on the strength of their leisure suits. White shoes. Hair carefully arranged to cover any bald spots. Modern thinking. Probably fond of the people he's his kid's best friend. A couple of decades ago he was probably one real hell-raiser. Friday night he's over at The Chaud with his pals sipping foams. He'd pick up this girl and take her over to the sandpits in the mer for a midnight swim. Next Monday at basketball practice the guys would give him the business about foot placement on his car's windows. Well, here he is some 20 years later. Forced. Or maybe the wife's been nagging him the broadside for the past couple of months. His clothes and demeanor are an obvious shibboleth to Brandy's with-its. But, although he fantasizes, he doesn't really expect anything from these people. He just wants to be in the trenches again, to see the adventure and have memories of his buckhood stirred. Memories of

when he scuffled up the pavement late at night, young and taut-faced, his collar up, his hands thrust deep in his pockets, confident that someone was watching him.

But mostly the Brandy's crowd is the same "if it feels good do it" trendies you went to high school with; the body-beautifuls with skin that has seen so much sun it takes on the colour of a bruised peach.

One nervy, Iris Murdoch cover girl up on the dance floor is wearing only a fine mesh dress with strategically located satin patches. Thus clad, she moves coolly

through the dance floor, mounds of flesh darting in all directions like a fresh catch of mackerel struggling in a net.

The girl does not look at her dance partner. She is, to dust off a Time magazine expression of a decade ago, digging the scene. The reason she is digging the scene is, of course, because she knows damn well she is the scene. The girl is very attractive... someday she will make some man very unhappy.

This is, I suppose, another one of those "it's so difficult being sensitive" pieces Joan Didion writes when she forces herself to go to Las Vegas a week before a

column deadline. "La coeur a ses raisons," the pragmatists will probably say.

True enough. But after witnessing, for a couple of hours, the tapered shirted and tight trousered (meat and potatoes tucked to the left) disco boys, fishing for the sunniest of the sunfish from the steno pool, a lot of the things the Catholic magicians told me in my youth began to make real sense.

The Brandy's interior is all dark wood, wicker chairs and stained glass. There are a lot of plants, all of which are real. For in Brandy's only the people are fake.

Cadillac Jock

Jeep chic is jock chic but not cheap chic. Though your basic workhorse model goes for \$3,500, the average and most popular CJ line goes for \$7,500 to \$8,500. And for the most precious, biggest, best-equipped Wagoneer, you can get ready to siphon \$13,000 out of your favourite bank account.

Ottawa's Kay-Dee Motors is the big local jeep dealership. Sales manager Rick Wilson said he could sell 400 or 500 of the things each year, but its manufacturer, American Motors Corporation, allows Kay-Dee only 200 per annum.

"They're very very hard to keep in stock," said Wilson. "We're selling as many as we can produce."

AMC, which continues to lose ground in sales of its regular models, just reported the biggest August in jeep sales

in the company history, selling 601 models.

Wilson said the sales successes are partly attributable to jeep's new image.

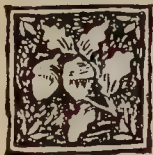
"They're more civilized, more refined now, but they've still got that tough image," Wilson said that until this year, the average jeep buyer was a young person looking for a rugged leisure vehicle. But now middle-aged professionals have broken into the market in a big way. Doctors and lawyers can afford to have a jeep as a second car.

The new jeep transmission is also a selling point. The simple flick of a stick now turns a four-wheel drive vehicle, suitable for back country exploration, into a typical two wheel drive car ready for the city streets and long distance highway driving. Jeeps can now hit a top speed of 90 m.p.h.



Photos by Jean Kempf and Peter Rosenberg

ACORN



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People

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books/livres for students until Oct. 15

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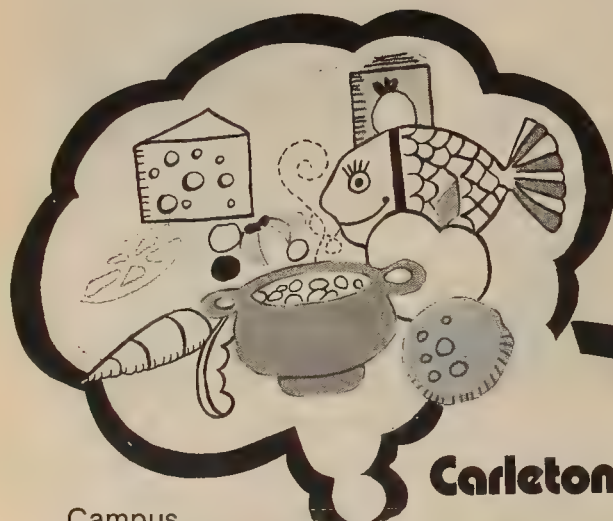


ONTARIO UNION OF JEWISH STUDENTS

We are alive and well, surprisingly enough
Any Jewish students or organizations wishing to
(re)establish contact with us, please write to:

OJJS Communications
c/o M. Vomberg
104 Union Blvd., Apt. 208
Kitchener, Ont.

Have a good year. Shalom v'lehetraot.



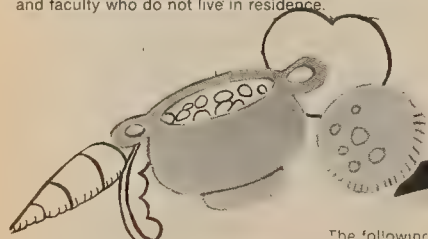
Campus
Dining Plans:

Carleton University Campus Dining Plans 1977-78

The Department of Housing & Food Services is responsible for ensuring that the Food Service Programs meet the needs of all members of the University community. As a result of the popularity of the residential dining program for students living on campus, we have developed a rather comprehensive array of CAMPUS DINING PLANS for students, staff and faculty who do not live in residence.

Full meal service is provided in the Commons dining halls for Breakfast, Lunch and Dinner, five days per week, with Brunch and Dinner being served on Saturday and Sunday.

Persons using the facilities are entitled to unlimited servings of all items except for Steak on Saturday night, which is a limited serving one to a person.



The Hours of
Service:

The following are the regular service hours. These are changed slightly during examination periods Monday through Friday.

Breakfast	7:30 a.m. - 10:00 a.m.
Lunch	11:30 a.m. - 2:00 p.m.
Dinner	4:15 p.m. - 8:15 p.m.

Saturday and Sunday:

Brunch	11:30 a.m. - 1:00 p.m.
Dinner	4:15 p.m. - 8:15 p.m.

Customers who have meal tickets must have them with them to their class schedule or examination period. They must be presented 24 hours notice to the Manager.

For further information on the
Campus Dining Plans
Department of Housing
and Food Services
Room 223 Commons Buildings
1233 Colonel By Drive, Ottawa
Telephone 231-6395

un- classified

Wanted: Soccer Jocks. Any Arts student interested in playing soccer in the upcoming Intramural Tournament, please contact Glenn Shirtliffe 824-5638 or leave a message in Riel Miller's mailbox in the CUSA office, 4th floor, Unicentre.

Room for rent - private bath, kitchen privileges, washer dryer (free) \$125. Ph. 238-7202.

Toutour wanted - business English, letters, preparing reports etc. 2 evenings per week. Good hourly rate. Send resume to: Paul Stritt, 1504 Northdale St., Ottawa K2B 4G6

Lost - one clear plastic bag (2' x 4") with the words "Bruehl & Kjaer" on outside. If found contact Rm. 241 Tory (Biology) or phone 231-6754. Reward offered.

Trip - The International Student Centre is sponsoring a trip to Upper Canada Village for Canadian and international students. Cost. \$2.00. Date, Friday, October 14, 1977 from 9 a.m. - 5 p.m. Reservations for bus. Room 501 University Centre. First come, first served.

Sock 'n' Buskin announces auditions for "Suddenly Last Summer" to be directed by Gary Gluck. There are 2 male and 5 female parts to be cast. Performances on Nov. 14, 15, 16. These auditions will be held this Sunday, October 2nd in room 100 St. Pat's at 12 noon

Room for rent - Completely furnished, kitchen privileges, walking distance to Carleton, \$85 per month, utilities paid. 233-0218. Available immediately.

Share Apartment - female. Your own room, kitchen and bathroom privileges. Buy your own food. \$93.00 per month. 163 Chapel, bus No. 7 and 77 direct to Carleton. Apply in person 4-9 p.m.

Peter Stenerson

From Raven to Rider

Marty Halloran

Grabbing headlines is something Ottawa Rough Rider Peter Stenerson has rarely done in his first three pro seasons.

He's not an ordinary superstar, he's just plain ordinary.

But while the former Carleton Raven quarterback toils in relative anonymity, he relishes any opportunity to punish opposing ballcarriers as a defensive half for the Riders.

"I'd rather be a hitter than a hittee," Stenerson said after a practice earlier this week. "When I was a quarterback, it was a lot of fun, but it was a different kind of position, where you've gotta take a lot of physical abuse from everyone. You can't really dish it out yourself."

Stenerson also knows about the thrill of grabbing an interception. Last season, he and Larry Cameron led the Riders with five each.

"I think an interception is one of the most exciting parts of the game and you live for that all the time," observed Stenerson. "You're always looking for that thing that brings the crowd to its feet and brings your adrenalin up to a fever pitch."

"And then making the big hit once in a while. The pass receiver is just reaching for the ball and you hit him so hard that he's dazed for a minute."

"Everything legal of course, not that you want to kill a person, but that sound of crunching plastic and helmets colliding is kind of exciting too," said Stenerson.

It has been suggested the Riders lack big thumping tacklers in the defensive secondary, but Stenerson doesn't think that has hurt his club, now in last place in the Eastern Conference.

"With a defensive back I don't think it's so important that the guy be a big hitter as a sure tackler," explained Stenerson.

"You might get a big hit once a game but you shouldn't be making ten tackles a game, which has been happening in some of the games this year - where the defensive halves are making more tackles than linebackers and defensive linemen. That's not suppose to be happening."

Stenerson is the first to admit that he's still very much a student of the defensive half spot. He had virtually no experience on defense when he was protected in the 1974 Canadian college draft by the Rough Riders.

At 6'3" and 195 pounds, Stenerson certainly had the size and strength to play defense. He also had "...very good speed for his size," according to Kim McCuaig, his former coach at

Carleton.

"I know some teams that wanted him. They didn't see him so much as a quarterback, as they just saw these kinds of physical attributes. They're looking for athletic ability and that's what a guy like Stenerson has," said McCuaig.

In 1974, Stenerson's third and last season of college football, he blossomed into a first class quarterback. He chalked up 585 yards rushing that year.

A good chunk of that impressive yardage came on Oct. 19, 1974 against the Loyola Warriors (now Concordia Stingers) when he ran for 196 yards. That gave him the record for most yards gained by a Raven in a single game. A 96 yard run in the same game is also a club record.

"The couple of games that stick out most in my mind of all the years that I played here was when we got ranked in the top ten, and that happened after we beat Queen's, I think 36-9, and the next game we beat Loyola which was the best game I had ever played, about 42-6. In the newspapers the next day Carleton was ranked number ten in the nation."

But Stenerson has more football memories than his college career. While some Canadian Football players never experience the ultimate of

reaching the Grey Cup game, never mind winning it, Stenerson won it with the Riders last year.

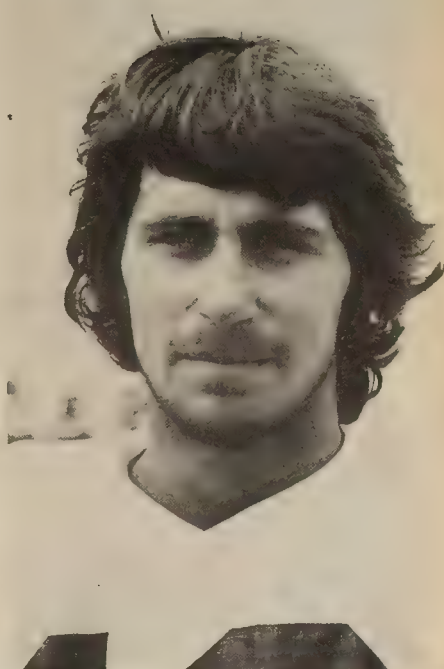
"The only bad experience about the Grey Cup game was that I wasn't starting. I ended up playing in the game, eventually in the defensive backfield. But just to be there, down there for that week, in Toronto, was a lot of fun."

"Just to see the electricity in the air, as the Grey Cup was coming closer and closer, and to actually play in the game was certainly a big thrill. And the champagne afterwards sure did taste good, too," he said.

But that was last year, and now the Riders are mired in last place with only three wins in ten games.

When Stenerson ponders possible reasons for the Riders' problems, he points to numerous changes in the defensive secondary which make it difficult for the players to work together as a team.

"I think that the defence has been under constant criticism all the time. Well, the guys I've talked to, Merle Code and Al Brenner, guys that have been around a long time, and they give me the impression that a defensive backfield cannot be put into a game you know, a week before a game, and be expected to play a super game," said Stenerson.



Peter Stenerson: "I'd rather be a hitter than a hittee."

More squash courts for Carleton?

Joe McKendry

Squash players at Carleton will be glad to hear of a report which favors the construction of additional courts.

An Athletics Board planning committee report estimates that the addition of eight squash courts would generate annual revenue of over \$40,000.

The report, submitted to the Athletics Board, Sept. 22, investigated the possibility of constructing an additional athletic facility at Carleton to produce revenue for Athletics. The profits would offset projected student athletic fee increases brought about by rising operational costs.

Student athletic fees at Carleton were raised \$20 two years ago to generate a surplus of funds. It was intended that this surplus be invested in a facility which would produce revenue in future years. That surplus now amounts to about \$200,000.

The members of the planning committee investigating how this surplus might be used is comprised of Athletic Director, Keith Harris, students' association (CUSA) President,

Ben Lachance, Associate Athletic Director, Kim McCuaig, and student Athletic Board representatives Graham Pyle and Drew Love.

Harris is confident the demand for more squash courts exists. "I'm forever receiving disgruntled complaints from people who want court space. They say, 'Charge me more if you want. I just want a court,'" he said.

The report includes estimates of revenue for an arena and indoor tennis facility as well.

The planning committee estimated that an arena would be the least profitable addition to the Physical Recreation Complex. According to their report, it would have an annual operating deficit of almost \$85,000.

The indoor tennis facility would generate about \$12,500 a year in revenue, according to the report.

Building eight squash courts, the report said, would involve an initial capital expenditure of about \$400,000. The construction of either tennis courts or an arena would require about \$1,000,000 in capital costs.

Grants from Wintario account for 50 percent of the proposed sources of capital. Wintario will match funds obtained from the private and corporate sector. The question is whether the Athletic Department surplus falls into that category.

Student fees are not considered part of monies obtained from the private and corporate sector. However, the surplus was not amassed solely through student fees.

Harris estimates that at least 30 percent of the surplus was raised through programs which cater to the general public as well as students.

Harris has already gauged Wintario's feeling on the

subject. He applied for a grant (matching surplus funds) to finance a new scoreboard. He debated the origin of the surplus funds with Wintario officials and they eventually agreed to match Carleton's figures. Harris is hopeful a precedent has been set.

The Athletics Board will discuss the planning committee report at their next meeting Oct. 11. There are, however, other hurdles to be cleared. If the report becomes a proposal and is passed by the Athletics Board, it will still have to clear the Board of Governors and their Financial and Building Advisory Committees before any action can be taken.

second in the passing department for the conference. Lee is averaging over 60 percent completions.

ROWING LIVES!

Carleton's competitive Rowing Club is looking for members, both male and female. Interested persons should call the team's coach, Paul Jenkins, at 563-8597.

shorts
FOOTBALL

Carleton's Gerry Palmer continues to lead the Ontario-Quebec Intercollegiate Football Conference East division in punt returns. Palmer is averaging over 35 yards per return. The Ravens' quarterback, Mark Lee, is

Carleton vs. Ottawa U Gee-Gees primed for upset

Howard Bloom

The Carleton Ravens face their toughest test of the season tomorrow at Raven Stadium when they take on their cross town rivals, the Ottawa University Gee-Gees.

The Gee-Gees, one of the nation's top squads over the past few years, are undefeated this year. After last week's 15-11 victory over Queen's, Ottawa U. rose to fourth place in the national rankings.

But if the Gee-Gees were ever

primed for an upset, now is the time. After going winless last year, Carleton has won their last two games this season.

The Ravens realize how formidable the Gee-Gees are, but have indicated they are not going to be pushed around.

Carleton's wide receiver, Barry Grant, commented on playing a team as good as the Gee-Gees. "A good team brings out the best in us. We think and work that much harder. It's

much more enjoyable to play against a team like Ottawa U, than a team like Trois Rivières."

The Gee-Gee attack is centered around fullback Dave Behm. Like his predecessors, Neil Lumsden and Mike Murphy, Behm is an outstanding runner. He leads the Ontario-Quebec conference in rushing so far this season.

Yves Leclerc, Ottawa U's quarterback, has a good arm and a fine group of receivers.

The Gee-Gees' defensive line is awesome. They have the size and strength to intimidate any quarterback. Stopping them could be the key to a Raven victory.

Carleton's offensive line will have to come up with their best effort of the year to give quarterback Mark Lee the protection he needs to establish a strong passing attack.

The Ravens have had problems moving the ball on the ground this year. Fullback Dave

Green has gained only 130 yards in two league games and halfback Dave Richardson has well under 100 yards. This makes the team's passing attack even more important.

The Ravens last beat the Gee-Gees in 1971, taking the Panda game by a 28-14 score.

"We've been close so often," said Carleton's veteran centre Dave Bowles. Yet something has always managed to stop us. It's almost as if a curse is upon us when we play them."

TRY THE AIR FARCE I.Q. TEST

DON FERGUSON asks:

YES YOU'RE WRONG! is:

- A state of confusion generally associated with theology professors
- A comic quiz show with host Bob Oxley, Tuesday nights at 8:00 on CBC Radio.
- MacKenzie King's famous retort to Julius Caesar during a 1943 seance

TOUCH THE EARTH is:

- One of the most difficult positions listed in The Perfumed Garden
- Sylvia Tyson's "musical roots" show, Tuesdays at 8:30pm on CBC Radio.
- A popular game played by off-duty kamikaze pilots

LUBA GOY asks: 90 MINUTES WITH A BULLET is:

- A major motion-picture starring Roy Rogers' stuffed dog.
- An unusual party game involving a nurse, a sailor and a whip.
- National Top 40 hits & rock music journalism Wednesday nights at 8:30 on CBC Radio.

JAZZ RADIO-CANADA is:

- A Saskatchewan pawn shop specializing in saxophones and wirelasses.
- A weekly CBC Radio show featuring great jazz performances, Thursdays at 8:30pm.
- An expression used by dope fiends meaning "jellyroll."

ROGER ABBOTT asks:

SUNDAY MORNING is:

- ☐ (a) A new religion involving cucumbers and calendars.
- ☐ (b) A popular Peruvian cocktail made from red wine, tomato juice and maple brandy.
- ☐ (c) CBC Radio's electronic weekend newspaper broadcast Sundays from 9:00 to Noon.

DOCTOR BUNDOLO is:

- ☐ (a) A famous Canadian physician ventilated by the Chinese.
- ☐ (b) The instigator of a crazy CBC Radio comedy show heard Monday nights at 8:00
- ☐ (c) Canada's hernia transplant pioneer

JOHN MORGAN asks:

DANNY FINKLEMAN is:

- The host of "My Friends the Flickers" CBC Radio's movie quiz show. Fridays at 8pm.
- The host of "The Danny Finkleman Show," Saturdays 10:00 to 11:30am
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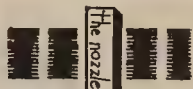
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CHEERLEADERS

Cartwheels anyone?

Ron Shewchuk

Remember the good old days, when people went on dates and everybody had a Chevrolet?

Remnants of that age haunt and tempt us like a frosty glass of Coca-Cola. But now we have new ideals to uphold, modern things like K-Tel products, low tar cigarettes, and deodorant strong enough for a man but made for a woman.

But do cheerleaders belong in the same world as Kiss, Guru Maharaj Ji, and Norman Lear sitcoms?

Apparently, they do. For the second year in a row, men's football has real live, honest-to-goodness cheerleaders. This year, men's basketball will have them too.

Last year Cathy Bannan, a psychology graduate, and a group of friends formed a cheerleading group for the football season. Their goals were "...to try and get some spirit—to combat apathy." And of course, to have a good time.

**"...to try and get some spirit
-to combat apathy"**

The Athletic Department has granted the cheerleaders sufficient funds, and Bannan feels they've cultivated some respect from the department and the football team. Last year they fought for funding for every game, and managed to cheer rain or shine.

"Respect was built up after they saw we weren't fair weather fans. In the beginning we got razed, but we kept on," said Bannan. The present cheerleaders have little experience, and they don't have the co-ordination of the June Taylor Dancers. Bannan modestly comments on the skill of the squad: "We can all walk."

What about crowd support? "Some residence people came



Cathy Bannan

last home game," said Bannan, "but they were there to cheer for a friend on the team."

And last year's Panda game? "It's a riot—literally. Most people were too drunk to listen to us." And so on.

Bannan does not conform to

the pornographic stereotype of a cheerleader seen in recent films. Talking to her would convince most that the girls on the Ravens' cheerleading troupe have transcended the image Hollywood nudged and winked about for years.

Last weekend's game: Lee sparks Carleton victory

Howard Bloom

Carleton quarterback Mark Lee threw two touchdown passes to lead the Ravens to a 21-14 victory over the University of Quebec (UQTR) last Saturday in Trois Rivières.

Lee completed 11 of 18 passes, bringing his average for the season to over 60 percent.

Carleton's offensive line gave Lee great protection. Pre-season prognostications cited a small and inexperienced offensive line as the Ravens' biggest problem but Lee has yet to be sacked.

The Ravens' defense had another big game. They held Patriots running threat, Michel Arseneault, to only 36 yards. Arseneault gained close to 100 yards in each of the Patriots first two games.

The Ravens got off to a slow start. Late in the first quarter, the Patriots recovered a Carleton fumble on their own 35 yard line. Moments later, a controversial pass interference call gave UQTR a first down on Carleton's 28 yard line, setting up their first touchdown.

Carleton's Tom McLeod used a strong backing wind to kick three singles in the second quarter.

With less than a minute to go in the first half, Lee tossed a 47 yard touchdown pass to Gary Cook to put the Ravens ahead. Cook is proving to be one of Carleton's most consistent performers. On the afternoon he caught four passes for 92 yards.

A costly fumble of a punt by Gerry Palmer, midway through

the third quarter, gave the Patriots a first down on the Ravens' eight yard line. On their third try, UQTR scored on a touchdown pass to Pierre Marion.

Carleton moved the ball deep into the Patriot's end but only came out with a field goal

On UQTR's next offensive series, Steve Kearney intercepted a pass and ran it back to the Patriot's 46. A pass to tight end, Tim Hogan combined with a Patriot's roughing penalty, brought the Ravens within scoring range. Two plays later, an 18 yard touchdown pass to Hogan put Carleton ahead for good. A single on a wide field goal attempt rounded out the scoring.

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Sgrieux-de-Deux

A cliché-ridden comedy

theatre

Sgrieux-de-Deux
NAC Theatre
Sept. 26 - Oct. 1

Phil Shaw

Many of you are lucky. You didn't get a chance to pick up *The Charlatan* on Friday. It's Monday now. You haven't heard about *Sgrieux-de-Deux* and it's safely out of the city.

You weekenders, though, might still have a chance to see this play, tonight or Saturday. Do not take that chance.

No, it'd be nice if this sad little cliché-ridden comedy had more than a few inspired moments going for it. I like to laugh. I'm a proud Canadian. I'd like to laugh at a Canadian comedy. I have in the past. But *Sgrieux-de-Deux* is a mess.

Ostensibly, it's a sophisticated sex farce. Actually it's a lame marriage play: dying marital relationship, cute mistress, drunken misunderstandings, the whole schtick. Added spice comes in the shape of one red-dress covered nude, one leatherette S&M outfit (female), and one tape-recorded rendition of "Don't Touch Me There" by The Tubes.

Otherwise, the comic fuel is clichés, clichés, clichés. Bathroom jokes, psychoanalysis jokes, CBC jokes, and yet another attempt to satirize the old stereotypes from the late sixties: the tired but horny university prof, the middle

class suburban search for eastern religion, the kinky encounter groupies, the woman on a misguided search for a feminist identity. It's bargain basement time.

Sgrieux-de-Deux also lacks a conceptual centre and a cohesive narrative structure. From a standard proscenium arch situation in the first act, the play suddenly introduces a character in the second act who takes to stepping outside the action and talking directly to the audience.

As for concept, it seems that though author, Betty Lambert wants to make a strong statement about women, her five female characters, who dominate the production by numbers alone, are awful stereotypes: the afore-mentioned dippy libber, the wife suddenly set free, a female corporate lawyer who craves children and a husband, a virgin dressed in white.

By far the oddest character is Gramma, the one who likes talking to the audience. She tells of the "fine big man" who made her life real. At moments in the narrative she caresses a tall thick black candle and a huge green cactus. The audience must try hard to catch the symbolism.

It turns out, though, that Gramma killed her fine big man one fine day, pitying the end of his ability, late in life, to take on the proportions of candle or cactus.

Is *Sgrieux-de-Deux* a paean to the penis, or some inverted, deluded feminist



statement?

The unsettling, unsettled nature of the play suggests one way of looking at its comedy. It might be Mary Hartman, Mary Hartman. A lot of unlikely things happen all at once to a lot of unlikely characters. But unlike *MH2*, these characters are clichéd, ugly, unfunny, and elicit no consistent sympathy from the audience.

There is one inspired moment in the play worthy of mention. That's when husband-adulterer George reveals the Boy Scout dream of his erotic, virginal, rapacious wedding night, then quickly

contrasts it to what really happened. He got married because Brenda was in trouble, his father-in-law packed practical jokes into the marital luggage, and the wedding couple drove off in their '47 Pontiac to a motel that had mushrooms growing in the bathroom.

The possibilities for laughs are obvious. But the audience also ends up laughing at the possibility for rape. And not only here, but elsewhere in the play.

I do not understand *Sgrieux-de-Deux*, but that's not the problem. Playwright Betty Lambert doesn't understand her own play, that's the problem.

books

The Covenant
Irving Layton
McClelland and Stewart

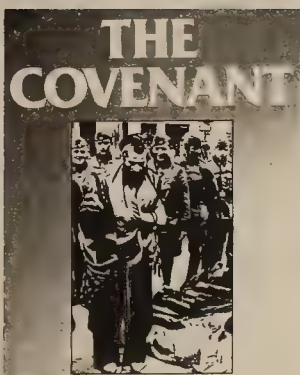
Layton's continued attack on Christianity

David Clarke

You all know Irving Layton. He is a rather comfortable middle aged poet from Montreal who has had both good moments and bad. He looks like an intelligent Bruno Gerussi, if such a thing is possible. In some circles, Layton used to be considered controversial for being sexually explicit.

Layton is concerned these days with certain large questions arising from his Jewish heritage. Specifically, his latest book of verses, *The Covenant*, like the book before it, *For My Brother Jesus*, is about the Holocaust.

Layton's central thesis is that the Holocaust (the mass killing of six million Jews during World War II), is the moral responsibility of the organized Church. He writes, "It was Christianity that carefully prepared and seeded the ground on which Europe's gas chambers and crematoria flourished. The beginnings of anti-semitism are rooted in the mendacious New Testament, where the lie of deicide is forged and foisted on the inhabitants of Judea and succeeding generations of Jews."



IRVING LAYTON

That Christianity bears the responsibility for centuries of anti-semitism is no doubt true. What is in doubt is the connection between being guilty of anti-semitism, of persecution, of pogroms, and of being responsible for the Holocaust.

Layton is somewhat at odds with himself on this point. He writes: "The anti-sexuality, anti-life bias at the heart of Christianity contained in its terrible unfolding logic the extermination of six million human beings." Layton implies that if one understood this "hatred of life" that Tacitus was the first to see in Christianity, one could make some sense of the Holocaust. But when he writes that the slaughter of the Jews is somehow different than the slaughter of, say, the Armenians or any of the other

millions in Hitler's camps, then he implies that there are greater mysteries involved.

The intellectual confusion is deepened by Layton's argument that the cold blooded application of modern technology to mass murder is the peculiar responsibility of the Nazis, and the particular horror of the Holocaust. Surely this is nothing to do with the Church. What could be less modern, less technological than a pogrom?

The central poem of Layton's last book *For My Brother Jesus* is probably "Jesus and Saint Paul" in which Layton writes:

I curse you, Saul of Tarsus.
I curse you as once I cursed a barren fig tree.
My name was Jeshua, not Jesus;
Not God's Son but a Hebrew revolutionary
I stirred up rebellion till the Romans crucified me.

There is not really one key poem in *The Covenant*. The book is a sort of sister volume to *For My Brother Jesus*; it cleans up a few points, extends Layton's argument a bit. It even has a love poem or two.

There are nevertheless two poems that are more equal than the rest, as it were. "The Covenant" is one:

Proclaim from every tower and from every steeple

He is our chosen God and we who choose, His people.

This poem stands on its head the usual understanding of the notion of the chosen people. It re-appropriates for Judaism a relation to God usually understood to be Christianity's.

The other poem of unusual interest is "Faustein." It provides us with an insight into why Layton gave up his traditional preoccupation with things of the flesh long enough to write a hundred odd

poems on religion.

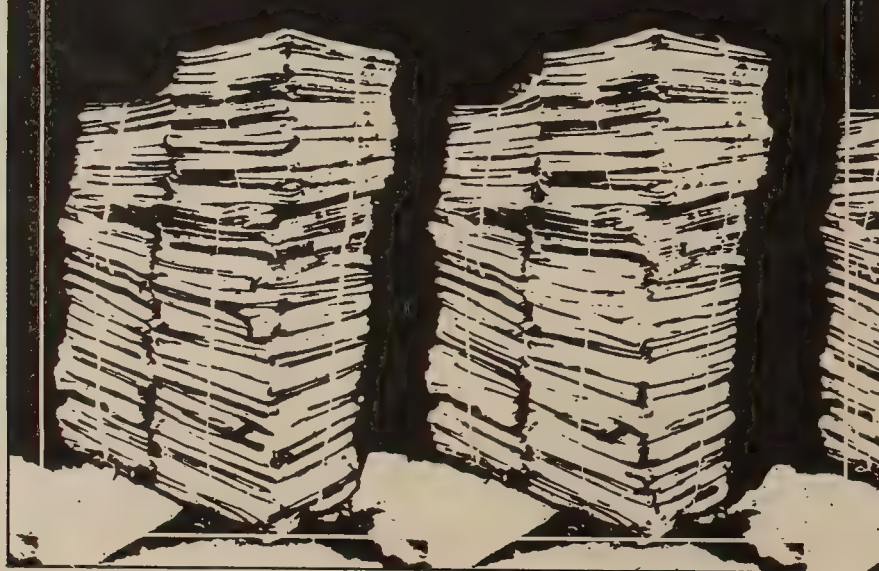
As I turn
Grey-haired and obese
I do not regret
the wise books
I did not read
the famous pictures
I did not look at
the beautiful women
I did not seduce:
but the insolent faces
I did not slap
the brutal skulls
of louts
I did not deforehead

Granted this is a fine poem. It is full of character and nicely put. But like all the poems in *The Covenant* it is rather thin on technique, on word play. The poem as prose reads "As I turn grey-haired and obese, I do not regret the wise books I did not read, the famous pictures I did not look at, the beautiful women I did not seduce: but the insolent faces I did not slap, the brutal skulls of louts I did not deforehead. (I have added punctuation.) Has Layton really added anything to this by breaking it into little chewing lines? Having read Hugh Kenner ridicule Amy Lowell for the arbitrary and precious way she broke up her verse, I must admit I had some difficulty with Layton's verse after verse of strongly worded thoughts turned into rather tinkly verse.

The Covenant, while stridently rhetorical and intended as Jewish evangelism, is somehow a very private book. It quite certainly is an honest attempt to think these things through, and as such deserves respect. But it resists criticism, for pointing out that its content is confused and its style a bit silly does not matter all that much. And this I think indicates it is so private that its privacy is a fault.

Carleton University's
Weekly Newsmagazine

THE CHARLATAN



**Thank God
It's Friday!**

THIS WEEK AND MORE

30 friday

Noon hour fitness swims at the pool begin this week and run every Monday, Wednesday and Friday from 12:00 to 1:00 in the afternoon. This service is free to staff and students and includes an exercise program and instruction.

The Ontario Youth Choir presents a free noon hour concert at 12:15, in the foyer of the NAC.

Sqriex-de-Deux, a comedy continues at the NAC theatre, tonight at 8:00 and tomorrow at 2:00 in the afternoon and 8:00 at night.

Ronnie Milsap, Johnny Rodriguez and Joe Stampley appear tonight in a Country Show at the NAC at 6:30 and 10:00.

Songship appears in The Pub in the Unicentre tonight and tomorrow night.

Barde performs in Rooster's tonight and tomorrow night.



Barde is in Rooster's this weekend.

1 saturday

The Carleton Ravens play Ottawa University on the Carleton field today.

Bound for Glory is featured at the Towne Cinema tonight at 7:30. The midnight films are The Crystal Voyager and Jazz on a Summer's Day.

Gilbert Bécaud appears in the Opera room at the NAC tonight and Sunday night at 8:30. Tickets are \$5.00 and \$10.00.

The School of Architecture is running a Photo Contest open to all students of the School of Architecture, Industrial Design and Journalism. The contest closes October 14, 1977. For details, ask for a handout from the Loan pool, AV section, School of Architecture.

2 sunday

Cabaret is featured today in room 100 at St. Pat's College. Screenings are at 2:00 this afternoon and 7:00 and 9:00 this evening.

Hound of Baskerville, with Basil Rathbone, is presented this afternoon at the Towne Cinema at 1:00, 2:30 and 4:00.

3 monday

The Second Annual Chassidic Simchat Torah Festival invites all Jewish students to attend tonight at 7:30, 627 Kirkwood Avenue.

Lord of the Flies is featured tonight at the Towne Cinema at 7:30 and 9:30.

Peter Seeger appears tonight in the Opera room at the NAC, at 8:30. Tickets are \$3.50 - \$5.50.

Michael Louvain is featured in the NAC theatre tonight at 10:00. Cost is \$5.50 - \$7.50.

Partage de Midi, a poetic drama in French, is featured in the NAC studio at 8:00 tonight. The show runs until October 30. Tickets are \$5.25.

The Country Opera, Cruel Tears, is presented nightly at 8:00 in the Alumni Theatre starting today until October 8. Tickets are available in advance at the Box Office or Room 426, St. Pat's College, and Treble Clef Record Stores. The cost is \$3.50 and \$5.00, Monday to Thursday, and \$4.50 and \$6.00, Friday and Saturday.

Photo right: A scene from Cruel Tears.



4 tuesday

Feature Flicks presents Marathon Man both tonight and tomorrow evening in the Res Commons Lounge. Shows are at 7:15 and 10:15.

Zazie dans le Metro is the movie at the Towne tonight at 7:30 and 9:30.

The NAC Orchestra is performing tonight at 8:30. Tickets range in price from \$3.25 to \$7.50.

In the NAC Theatre the film Mr. Klein is showing tonight and continuing tomorrow. Tickets are \$3.00, and showtime is 8:00.

Dr. Andrew Glikson, from the Bureau of Mineral Resources, will present a seminar on The Yilgar Craton, Western Australia, in Rm. 103, Steacie Chemistry Building, this morning at 11:30.

5 wednesday

A Breath of Scotland appears tonight at the NAC at 8:30. Tickets range from \$3.00 to \$6.00.

The Conformist, a film by Bernardo Bertolucci with English subtitles, is at the Towne tonight at 7:30 and 9:30.

The History of Backgammon and Backgammon Personalities, the first of a series of backgammon seminars presented by Dr. Schneider of the Math Department, will be in room 509 of the Arts Tower tonight at 8:00.

The Chaplains are sponsoring a Coffee and Donut reception in room 209 of the Unicentre this afternoon at 12:30. Everyone is invited.

6 thursday

Gibraltar plays in The Pub tonight until October 8.

Citizen Kane is the movie at the Towne tonight at 7:30 and 9:45.

Peter Chapin appears in Rooster's tonight until Oct. 8.

The Ottawa Winter Fair begins today in the Civic Centre Arena at Lansdowne Park.

A seminar will be presented on Early to Middle Proterozoic Systems by Dr. Andrew Glikson in room 103 of the Steacie Chemistry Building this afternoon at 11:30.

7 friday

The NAC Theatre features The Toronto Dance Theatre tonight and tomorrow at 8:00. These tickets are \$3.00 to \$5.50.

The Ottawa Choral Society are performing at 8:30 at the NAC. Tickets are \$3.00 to \$6.50.

The Society for a Better Understanding of China presents films and discussions tonight at 8 p.m. in the Penthouse, 7th floor of the Pavilion Colonel By, 770 King Edward. There is also a tea at 7:30. Admission is .75 for non-members.

The Political Science department is sponsoring a seminar at 2:00 with Dr. J. Caporaso from Northwestern University. The subject matter is "Dependence and Dependency: Thoughts from Two Intellectual Traditions." This seminar is in room A602 Loeb.

Pink Panther Strikes Again is the Towne show tonight at 7:30 and 9:30. The midnight show is The War of the Worlds When Worlds Collide.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should typed.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

The Randy Newman interview

An Interview with Randy Newman

Stephen Cole

For the past three years, Randy Newman, the 33-year-old American singer-songwriter thought by many to be this generation's George Gershwin or Cole Porter, has been "sitting at home watching television and playing with the kids."

"I felt guilty," Newman said. In response, Newman, last Friday began a two month 45 city tour to promote his new album, *Little Criminals*.

"It's not out here yet," said an apprehensive Newman before Tuesday night's concert at the NAC. "Here I am and no album. No one's ever heard of me here. No one's gonna show up. I'm dead."

Newman didn't die, his one hour solo concert of black out comedy sketches, "diseased love songs," and portraits of small time America, was enthusiastically received by a half filled house.

The *Charlatan* spoke to Newman before the concert.

The Charlatan: It's often difficult to figure out where you fit in relation to your material...

R.N.: That's because there's another character talking. I fit in by what I have the characters say. I'm not writing about myself. I think, you know, that I should have the same latitude in writing songs that someone else would have in making a movie, or a writer creating a short story. They don't always write 'I've got to be me' or things about themselves. What I think is apparent, maybe, by what I have people say.

The Charlatan: Then you see yourself as more of a reporter than autobiographical songwriter?

R.N.: Yeah, oh definitely.

The Charlatan: But there are themes and constants in your music. I'd like to ask you about the recurrence of what, ah, could only be called perverted love songs?

R.N.: Kinda, yeah.

The Charlatan: What could explain this fascination?



R.N.: I don't know. I just think that they're funny. The guy in Suzanne is certainly not dangerous. Or You Can Leave your Hat On, there's no fear quotient there. I've written a string of songs about kind of inept people who mean to do people evil. But just don't have it together to do it.

The Charlatan: But you don't seem comfortable writing straight accounts of affection.

R.N.: Well, ah, I don't...yeah I guess not.

The Charlatan: Are you uncomfortable with honest emotion?

R.N.: That's a good question. It's possible. But I think it's just that there's so many love songs, you know, it's been done. I don't know if my songs are any less real because they're a little bent.

The Charlatan: A lot of the subjects of your music come from the south and the mid-west. They're small, unimportant people.

R.N.: Well, I'm interested in America and Americans. The south I know cause my mother's family is from there. The mid-west? Yeah, that too. That's my fascination with America. I've never been there, it's sort of a mental image of what America is for me.

The Charlatan: You live in, and were brought up in California and Los Angeles, specifically. But you never write songs that have anything to do with what...the California lifestyle.

R.N.: No, never.

The Charlatan: Why?

R.N.: Never interested me.

The Charlatan: Another recurring theme in your music is lack of faith. Everything from politics to family relationships to religion. You don't seem to believe in them. There's a real atheism happening...

R.N.: I don't believe in anything.

The Charlatan: On *Old Man* there's a rejection of God, of the classic father and son family relationship...

R.N.: The people can't be trusted in that song. I think not believing in things is less comforting than believing. Even though I don't believe in God, I'm not really militant about anything concerning that lack of belief. I'm not going to join some atheists league.

The Charlatan: Are there any themes you haven't attacked so far that you're interested in exploring?

R.N.: Jealousy. And I've always wanted to write a song about living away from the ocean, I've never done it.

The Charlatan: As a composer you're reticent about involving yourself with themes that would guarantee the wider audience critics feel you deserve...

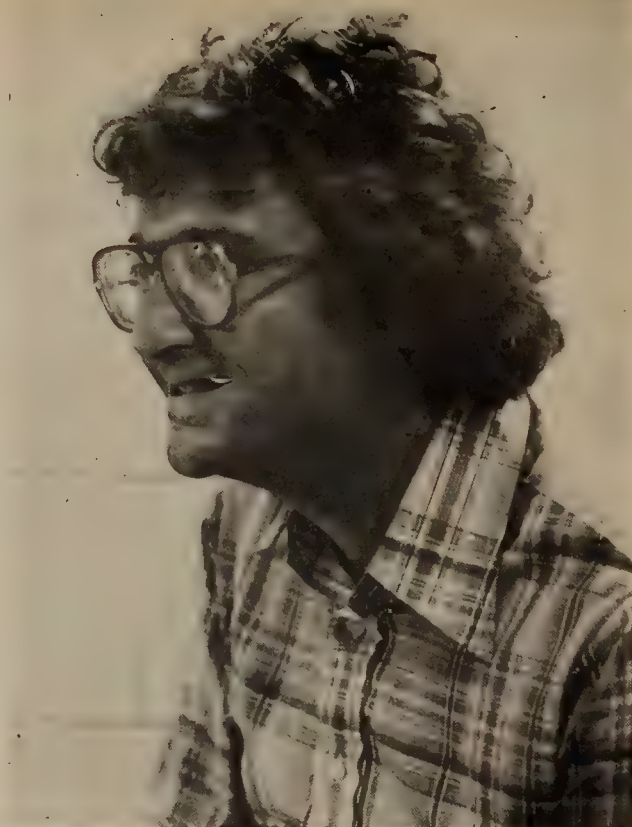
R.N.: Well, it's just what I do. I've tried to write myself a hit and they never turn out. Like a song like *Have You Seen My Baby*. I said I was gonna write myself a hit and I thought when I was doing it 'well here we go.' But then before I knew it there was stuff in there about gypsies and milkmen...

The Charlatan: And that classic line—Don't walk with strangers, baby—Down the avenue—She says, I walk with strangers if I want to—Cause I'm a stranger, too.

R.N.: And I wonder why they're not hits. If I ever have a hit, it's gonna be an accident.

The Charlatan: But the paradox here is, I think, you're a very distinctive songwriter, who I think is the best interpreter of his own songs. Yet, you're thought of in most circles, I guess, as a composer of other people's material. How do you feel about the covers of your songs.

R.N.: I'm not happy with them. But that may just be writer's conceit. Most of them have been bad. I don't really care that much. I don't listen to them or even making a point of putting myself in a position where I can listen to them. Some are ok. Cocker did a good version of *Guilty*. I think *Ronstadt's* *Sail Away* is good. I can't remember.



"I'm not writing about myself. I think, you know, that I should have the same latitude in writing songs that someone else would have in making a film"



The Charlatan: It seems to me that so many people miss the irony of your songs. *Sail Away* has been done wrong, it seems to me, by so many people.

R.N.: Isn't that incredible. How could anybody miss it. They're singing 'Sail Away' like it's a commercial for America, it's great or something. Incredible.

The Charlatan: I'd like to talk about what some people have called your laziness. You're a composer. Not really a touring artist.

R.N.: I am now.

The Charlatan: Anyway, you've only put out 5 albums in 10 years.

R.N.: Six, I think.

The Charlatan: Well, one was a live album from the *Bitter End* or something.

R.N.: Yeah, I guess.

The Charlatan: Well, what's the problem here. Do you have trouble writing.

R.N.: Trouble getting it down, yeah. But, I think I've got that beat. I got an office in L.A. instead of trying to work at home. I go there, usually in the morning, and hammer away for four, maybe five hours.

The Charlatan: What did you do with yourself before you got the office? You weren't touring, what...

R.N.: For three years I did nothing. I sat around, watched television. It wasn't a matter of writer's block, I just didn't try.

The Charlatan: Tell me, you didn't do anything you say, for three years. A lot of people think of you as this generation's Gershwin. How did...

R.N.: Yeah, it made me feel guilty.

The Charlatan: Did people tell you you were wasting a precious talent. Did you feel that way yourself?

R.N.: Yeah, I guess. Especially in the latter part of the lay-off. When I finally went to work I felt horrible. I just went into the office and locked myself in, I felt really awful. Actually, I really liked writing stuff for the new album. Maybe I've grown up.

I've never had any discipline. I've always had a lot of offers to do things: musicals, movies and so on. But it's always been such a rough thing writing for me.

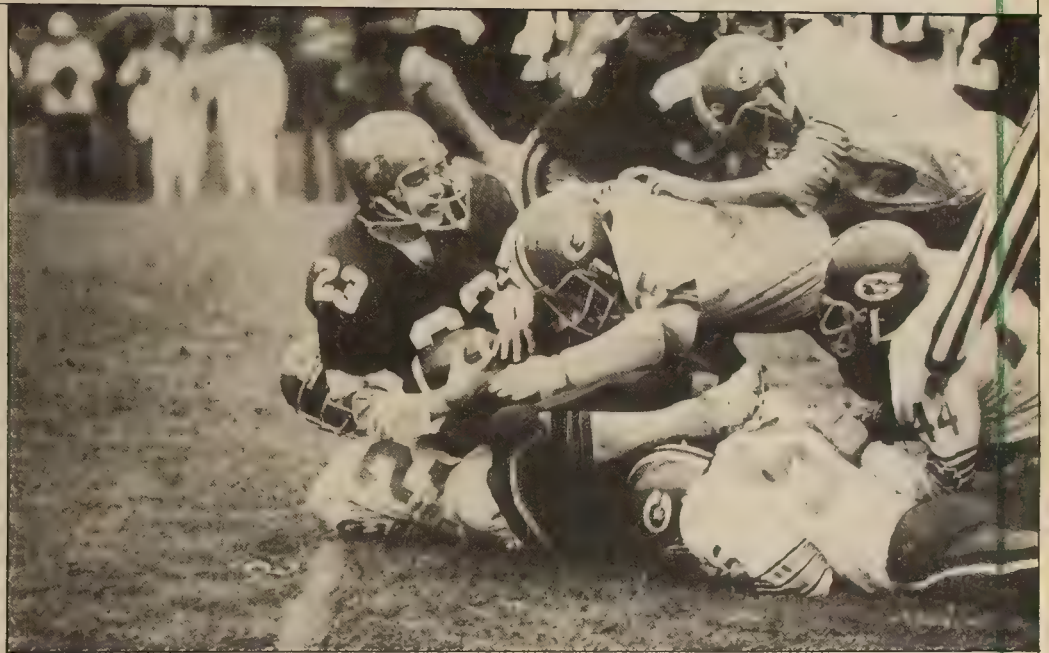
I think about my songs really hard. They never come out easily. I'd try and write a song for about four hours then I'd short-circuit. But even though I could leave the piano, I couldn't leave the song. I can't get them out of my head. It's really difficult because it's almost as though I don't have any control over the songs.

But this time things went pretty smooth. And I'll tell you now, I'll never go that long without working again.

Inside:
"Students were itching to speak to Parrott,"
leave still scratching their heads

Volume 7, Number 7 October 7, 1977

THE CHARLATAN



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THE CHARLATAN

Volume 7, Number 7
October 7, 1977

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Students frustrated with Parrott's visit

Darlene Harapiak,
Janet Selman &
Theresa Wallace

Student leaders came away frustrated from a Monday meeting with Ontario Minister of Colleges and Universities, Harry Parrott.

"Most students were itching to speak to Parrott," said Isa Bakker, VP external for the students' association (CUSA).

"It was their chance finally to talk to him," said Bakker. "But when they were getting a lot of nebulous answers, they were getting more and more frustrated."

Parrott addressed about 200 people at Algonquin College's Woodroffe campus as part of a five-city tour introducing the 78-79 Ontario Student Aid Program (OSAP).

Under the new program, students will not need a loan before being eligible for a grant. The grant assistance would last for the first four years of post secondary education. After that students would get loans only.

"Enabling needy students to undertake a complete phase of post-secondary education

without borrowing money would bring us closer to the province's long-held goal of providing true equality of educational opportunity," said Parrott.



Miller:

"You want us to discuss the questions but you're not willing to negotiate the terms."

But students complained this would lessen the opportunity for many lower income students to enter professional and graduate schools.

"The Conservative Party is trying to perpetuate the system whereby certain people stay at the bottom and others rise to the top," a University of Ottawa student told Parrott.

Parrott said time limitations on study grants would be an effective incentive for students to complete their studies as soon as possible.

He said a final decision on the

new program will not be made until Jan. 1 and said for the next few weeks he would be open for suggestions.

The total amount for OSAP has been pretty well decided upon said Parrott, but no decision on the allocation of the money has been made.

"I haven't heard the positive suggestions I would like to hear," he said, "or the kind of suggestions we need."

"You want us to discuss the questions but you're not willing to negotiate the terms," said CUSA Arts Rep. Riel Miller.

The meeting did accomplish something, Bakker said.

Parrott promised he would consider requiring payment of Ontario student loans six months after the student finds a job rather than six months after he leaves school, as is the case now, she said.

He also promised to sit down with the Ontario Federation of Students (OFS) to discuss their recommendations to examine regional differences when considering student need, said Bakker.

She said she was disappointed the meeting did not attract more Carleton students. There were 19 people on the Carleton bus including eight CUSA members and seven representatives from Carleton media.

The University of Ottawa brought 50 students, the largest delegation.

"How can we criticize a program when we don't know the details?" said University of Ottawa Students' Federation



President, Mauril Belanger after the meeting.

"How can we say 'great stuff Mr. Minister' when we don't know what's going on?"

Bakker asked Parrott to clarify the government's philosophy toward education. He replied the policy itself was a comprehensive statement of their philosophy.

"He doesn't have a philosophy," said Bakker. "That was my point...He brings out new measures every year and they seem to be created in a vacuum."

Pam Fitzgerald, a field worker with the OFS, said Parrott was visiting too many community colleges and not enough universities.

Three out of Parrott's five meetings with students were held at colleges but there are more than twice as many university students to college students in Ontario, she said.

Parrott said he was attempting to hit five geographic areas within a limited period of time.

Although it was difficult to estimate the number of Algonquin students in the audience, not one college student asked Parrott a question.

Guy Lamarch, president of the college's student union said it is normal for Algonquin students not to react and the meeting was not well publicized at the school.

There were more Algonquin students sitting in the hall outside the auditorium than in the meeting. Many of the students said they did not know of the meeting or what it was all about.

"We didn't know he was here. I don't have a clue. I really don't know who Harry Parrott is," said one student.



Council approves newsletter

Peter Martin

Students' council decided Tuesday to put out a monthly newsletter to keep students better informed on what council is doing.

The newsletter will provide students with background information on education and CUSA administration issues, said CUSA Vice-President of Services, Angela Sullivan.

She said it will also serve as an open forum for council members to thrash out differences of opinion and debate issues brought out by council.

CUSA will invite student involvement in the production of the newsletter, said Sullivan. She said she also sees the publication as an information resource centre for many un-publicized groups on campus.

The newsletter is to be published on an experimental basis for three months, after which the project will again be put before council to be re-evaluated.

The newsletter is scheduled to have a circulation of 1,000 for seven monthly issues, at a cost of about \$150, said Sullivan.

Council Journalism Rep., Tom Davis has been put in charge of the project and he's yet to come up with a name.

CUSA miscalculates rent by \$20,000

Eugene Ellmen

A rent increase charged to the Students' Association (CUSA) that could amount to \$20,000 was caused by a "mistake," said CUSA Finance Commissioner Harvey Tepner.

"A couple of weeks ago I went to the finance office and got a rude surprise," he said.

The mistake involves a CUSA miscalculation of the amount required to pay the university for operating the Unicentre.

The original amount allocated for building operations in the (CUSA) budget passed this summer is about \$161,000.

Tepner has learned that the university is actually charging CUSA about \$181,000.

Tepner said he didn't consult with the university finance office before he prepared the buildings operations budget.

He said the CUSA accounting office figured the association would be charged \$4.24 per square foot for uncentre service. Last year's charge was \$4.46.

CUSA recently learned that the university wants to charge the association \$4.64 per square foot. The difference amounts to about \$20,000, said Tepner.

According to Michael Botner of the university's finance office, the costs charged to services using the uncentre vary every year.

Utility costs, including electricity, fuel and water, custodial cleaning, contract cleaning, maintenance, and insurance are used to calculate the operational charges levied by the university, said Botner.

CUSA, housing and food services, and the Faculty Club rent space in the Unicentre.

Although Tepner admits the CUSA executive has not arrived at a solution for the added costs he said he is confident a solution is possible.

The rent increase will be one of the main topics of a CUSA "budget revision" to be presented later this month, Tepner said.

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Work-to-rule could delay fall convocation

Anne Marie Smart

The staff of the Arts Faculty Registrar's Office started a work-to-rule policy this week because of poor working conditions, and in about two weeks will be in a legal position to strike.

The work-to-rule policy means that the processing of students' forms for fall convocation could be delayed, said Karen Irving, an academic records clerk.

"Last year," said Irving, "we started the coordination of convocation in July to meet a deadline of the middle of October. This year it looks like we will have under two weeks — it's virtually impossible."

"The office (located in 312 Paterson Hall) is physically organized in the shape of a submarine," said Irving.

"It's just impossible to work efficiently with files stacked up

in the middle of the room to trip over, tables to run into, poor ventilation, shortened counter space, and dust everywhere."

Irving said poor ventilation in the office contributes to illness and poor morale among the staff of 13.

One records clerk is forced to work beside a xerox machine which gives off ozone, a condensed form of oxygen, said Irving. She said health officials warn that sitting too close to these machines for any length of time is unhealthy.

"We discovered, though we were not supposed to know, that (the dust) is asbestos falling out of the ceiling and filtering through the screens that cover the florescent lights, another potentially dangerous health condition," said Irving.

Irving said that the crowded and unsafe working conditions are a security risk.

Students waiting for academic counselling interviews are forced to sit either under a coat or "next to a filing cabinet containing confidential student medical records money and other important documents," she said.

Last month the employees asked their union, the Carleton University Support Staff Association (CUSSA) to approach the university with a list of grievances.

Their list includes the hiring of additional staff, salary increases, as well as an expansion of the Registrar's Office to include most of the third floor of Paterson Hall.

If the university does nothing, said Irving, an arbitrator will be appointed. "If nothing happens, then we will be in a position to strike in about two weeks," she said.

Arts Faculty Registrar, James Jackson, said he was not aware of the work-to-rule policy. He said he has contacted the Faculty of Arts, and other university departments to get additional funds. The Arts Faculty Registrar's Office serves approximately 7,000 students.

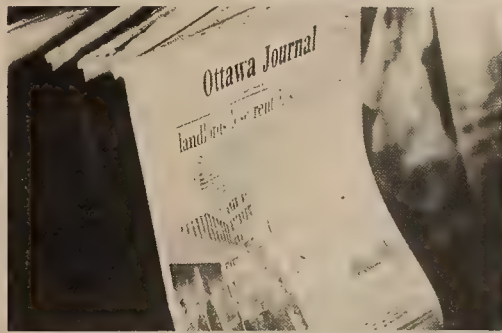
He said the working conditions are very unsatisfactory and added that "it's the students who suffer." One month before fall registration academic counselling interviews were cancelled because of demanding workloads and little space, he said.

Journal boycott continues

Eugene Ellmen

Students' council decided to continue its boycott of the Ottawa Journal at Tuesday's meeting.

After an address from a member of the Ottawa Typographical Union, council voted almost two-to-one to prohibit sale of the Journal in the students' association (CUSA) sponsored store on the fourth floor of the Uniceentre.



Council passed a motion banning the sale of the Journal last fall after five unions began their strike Oct. 25.

The issue of council's boycott was resurrected last week when Journal managing editor David Humphreys wrote a letter to CUSA President Ben Lanchance.

"I submit that it is unfair of council to continue to put us at a disadvantage compared with our competitors," wrote Humphreys.

Humphreys also said three of the five striking unions have settled with the Journal, and the Ontario Labour Relations Board has been asked to renew attempts to settle the dispute.

Ian McDonald, a member of the typographical union still on strike against the Journal, asked Council to continue the boycott.

McDonald, who represents the 87-member typographical union at the Journal, said he wanted to show council "what kind of a bastard I was working for."

McDonald said the Journal has locked out the members of his union and won't give severance pay to people unable to get old jobs back.

"They booted us out in the street," he said. "I hope and pray that you students in this room will boycott the Journal."

Not all council members agreed with the continuation of the boycott.

"It's not right that we make a value judgement on behalf of 1,500 other students," said Arts Rep. Dave Small. He supported the motion to allow sale of the Journal and said a boycott is founded on a "big brother attitude" toward students.

Arts Rep. Riel Miller wanted to continue the boycott in order to bring an end to the dispute. A boycott "puts pressure on both sides to come to an agreement,"

he said.

Political researcher Doug Coupar introduced McDonald to councillors and said he also supported the boycott. He said CUSA would be indirectly supporting the Journal if it allowed the paper to be sold in The Store.

"When we're active participants in profiting from those guys walking the line then that's a sorry state," he said.

VP Academic Bill Mowatt said, in favor of the motion, "I'm willing to stock the Journal in The Store if council is willing to support the families of the workers."

CUSA planning assembly

Jacque McNish

A general assembly focusing on the direction of post-secondary education will be held at Carleton, Nov. 9.

Approved by the students' association (CUSA) Tuesday, the assembly is designed to encourage discussion and analysis of post-secondary education.

The assembly proposal was initiated by Isa Bakker, CUSA's VP external, at an Ontario Federation of Students (OFS) conference at the end of September.

"One of CUSA's stated objectives this year has been to

improve communications between itself and the student body. I think that the idea of a general assembly is a good idea in terms of bridging the gap between many students and CUSA," Bakker said.

"The idea is to get several speakers with different perspectives to analyze post-secondary institutions," she said.

Bakker said John Porter, Carleton's VP academic and author of the Vertical Mosaic has agreed to speak at the assembly. She is still looking for other speakers.

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School of continuing education proposed

Kimberley Bates

A decline in full time undergraduates at Carleton has led to a proposal for the incorporation of the Office of Continuing Education into a School of Continuing Education.

The proposal was made to the Senate Academic Planning Committee in a report by Donald George, a professor in the Engineering department.

The George Report said most students are going to professional schools. It said Carleton, as an arts university, can't accommodate most of these people. The Report suggested Carleton, therefore, extend its existing off campus classes, non credit and extension courses, and part time studies. It also said Carleton should offer courses over cable television.

George said undergraduate full time enrolment has declined 11 percent in the past five years. He said part time has increased 20 percent and non-credit enrolment 143 percent.

"Carleton has two alternatives," said George, "to expand its professional schools, which is very expensive, or to try to entice the older student who is interested in part time or non-credit studies, here at Carleton or at other locations."

George said Carleton can meet future needs of an expanding campus if it expands electronically. He said Carleton has the most expensive piece of equipment needed. Carleton bought a \$40,000 microwave for cable television two years ago from the Ottawa Board of Education for \$500, said George.

He estimated it would cost \$35,000 to set up the school. He said revenue would account for \$20,200 of it.

Funding for the school could come from several sources, said George. Carleton is negotiating with the Kellogg Foundation of

Continuing Education in the United States for funds to set up the school.

George has also suggested The Ontario Universities Program for Instructional Development.

David Drake, acting director of the Office of Continuing Education said there is a real

need for the school. He has had several requests from companies like Natural Gas and the Public Service Commission to set up courses for them. The Senate Academic Planning Committee will be presenting the report to Senate next month. He said he is confident Senate will consider the report.

New furniture despite debts

Kim Hunter

Rooster's and Carleton's Faculty Club have just replaced their chairs despite deficits from last year's earnings.

The Faculty Club is facing a deficit of \$112,500. Jill Vickers, club president, is unwilling to say how much the new chairs cost.

Rooster's had a deficit of \$1,201 in 1976-77. Students' Association (CUSA) Finance Commissioner, Harvey Tepner, said the total amount spent on the chairs was about \$4,500 to \$5,000.

Tepner said 220 chairs were purchased for Rooster's, each costing about \$18 plus transportation costs.

He said the new chairs were budgeted as a capital expenditure in the 1977-78 budget.

Vickers said the chairs in the

Faculty Club were in poor condition and there have been some instances where members have fallen through some of them.

"It wasn't a matter of choice," said Vickers. "It was either facing lawsuits from various individuals who might be hurt from falling through one of our chairs, or get new ones."

She said she didn't know how the club would overcome its financial difficulties, but said there would be fund raising events in the future.

The decision to purchase the new chairs for Rooster's was made by the board of trustees, composed of CUSA president, VP Academic, and Finance Commissioner. Tepner said CUSA council was informed of the matter and offered no objections.



Carleton parking expensive but in demand

Percy Toop

People who drive cars to Carleton pay more for parking than their Algonquin College, University of Ottawa counterparts because of a \$1 million mortgage on Carleton's parking tower and the added costs of lot attendants and electrical outlets.

A full-time parking permit may run as much as \$130 for a reserved, electrically serviced space in Carleton's parking tower, or as low as \$48 for general parking near the football field.

In comparison, a yearly parking permit at Algonquin College's Woodroffe Campus costs anywhere from \$10 to \$75. Parking at the University of Ottawa costs a flat \$9 monthly.

The biggest single reason for the higher parking rates at Carleton is the parking tower's mortgage, said Doug Lauber, Carleton's assistant director of administrative services.

"We budget \$75,000 a year minimum to pay off the principle and interest on that loan," he said.

Lauber said people parking at

Carleton are also paying for better service.

"Ottawa U doesn't have a parking tower," said Lauber, "and they don't provide electrical outlets either."

"Here, students pay for the type of parking they want and that price is determined by whether or not the lot is paved, if the space is reserved, if it has electricity, and its proximity to major buildings on campus," Lauber said.

While expensive reserved parking near major buildings is in hot demand, said Lauber, it is difficult to convince students that a general parking space in outlying areas is worthwhile.

"We've never had a shortage of parking space. Sure the reserved lots are sold out, but in the outlying lots we have space available for everyone. Students want to park up close and they don't care about the cost," he said.

Joseph Tunney, campus administrator at Algonquin's Woodroffe campus echoed Lauber's observation that

students look at the lot location first, the price second.

"Look, I don't know what happened to this hiking kick of a few years back, but these kids seem prepared to pay any price to avoid walking a distance," said Tunney.



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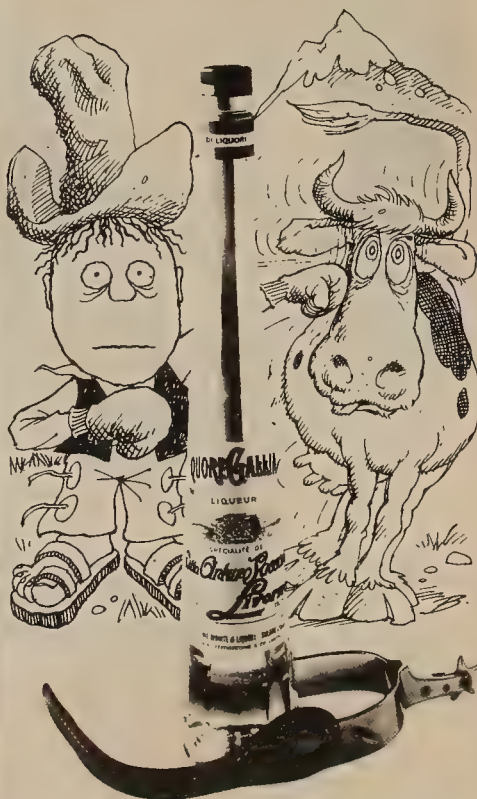
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CUSA PRESIDENT IN ROOSTERS

Lachance gets little "feedback"

Peter Larock

Carleton students passed up a chance to grill their students' association (CUSA) President, Ben Lachance at the Lunchtime Speakers Series in Roosters Wednesday.

Lachance's talk was billed as an accountability session. But few questions were asked and the accountability session turned into a 45 minute information period, that did nothing to arouse an unenthusiastic crowd.

"I'm the president of the students' association and as such am most responsible for where

your money goes," said Lachance in his introduction.

"To do that job I need some kind of feedback," he said. "Are you getting your money's worth? This is what I'm here to find out."

But only five people spoke up and Colleen Pidgeon, a political science student, was the only one to address Lachance's question.

She asked what CUSA does for part-time students who are forced to pay fees when they may only spend three hours a week on campus.

"As a former part time student

I never found the association to be of any use to me personally," said Pidgeon. "What is there for part time students?"

"I really accept your criticisms," answered Lachance. "I think they are very valid. I think part time students in a lot of ways get the shaft."

He said the biggest problem has been trying to talk to part time students as a group. He said two new seats have been created on council for part-time students and the CUSA office will soon be open until 8 every night to make it more accessible.

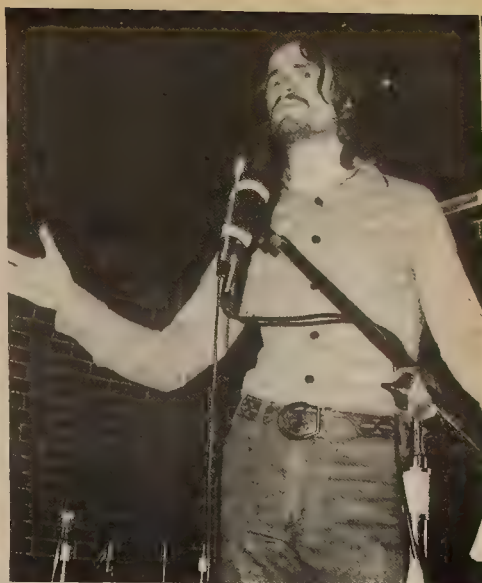
Pidgeon also questioned CUSA taking political stances without telling students beforehand.

"Student government to a certain extent is elected to be entrusted to act on behalf of the students," said Lachance. "It never acts on behalf of all the students and I recognize that."

"I feel students are an interest group and the students' association owes it to itself to represent that interest group," he said.

During one of the lulls in the questioning Judith Gallagher, CUSA's programmer and organizer of the Lunchtime Speaker Series, got up to question *The Charlatan's* coverage of campus events.

"Because they are student association funded, don't they have some responsibility to the



Ben Lachance addressing Roosters audience

students to what's happening on campus and to reporting things like that," said Gallagher.

"Like they seem to be into politics lately and the political aspects of what is happening on campus," she said, "whereas a lot of students are interested in other things."

Lachance explained that while CUSA is publisher of *The Charlatan*, it has no control over editorial policy. He said when complaints arise, they can be

taken to a joint board of two each from CUSA and *The Charlatan*, chaired by the ombudsman.

"A lot of social events on campus are never covered. Now I think that's probably what you mean," said Lachance.

"That's up to the editorial board and their policy. I can't speak for *The Charlatan*," he said. "Presumably they like to cover what they deem the most important."

STUDENTS GO AFTER OC TRANSPO

Nick Groeneveld-Meijer

Ottawa's three post-secondary education institutions have banded together into a "United Front." The front's first task is to get students a better deal on Ottawa buses.

The front is made up of representatives of Carleton and Ottawa Universities and Algonquin College.

Carleton representative Isa Bakker, the students' association's (CUSA) VP external, said that while reduced fares are offered to post secondary students in various Canadian cities, they remain unavailable to Ottawa students.

At Queen's University in

Kingston, transportation costs are included in tuition fees and students' identification cards serve as bus passes.

In London, at the University of Western Ontario, passes are available to students for approximately \$60 per school year. Ottawa students have to pay the regular \$13 for a monthly pass.

A meeting between front members and OC Transpo has been scheduled Nov. 2.

The front was organized to put forward and defend the interests of students at municipal, provincial and federal levels, said Bakker.

Un-classified

Anxiety-Reduction Workshop - Beginning the week of October 17th, the University Counselling Services is offering relaxation workshops designed to help you understand and learn practical effective ways of reducing anxiety and tension. Limited enrolment. For further information, go to Room 305, St. Patrick's College or call 231-4408.

Life-Planning Workshop - Life-planning workshops designed to help people develop a sense of control over their lives will be offered by the University Counselling Services beginning the week of October 17th. Sessions will include examining life plans, looking at your future and effective goal-setting. Register at 305 St. Pat's or call 231-4408.

Free Room and Board on country estate on Rideau River, 5.9 miles from Carleton University. In exchange for housekeeping and babysitting duties for single parent, professional, one school age child. Drivers license essential, car and French-speaking desirable. Full house privileges, could be ideal for full or part-time student. Phone 825-3248 between 6 - 8 evenings. Serious enquiries only please.

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Photo by Jean Kempf

EDITORIAL NOTES

letters

Faith in psychological studies reaffirmed

Dear Sir,
My sincere thanks to Ms. Shaw (or was it Dr. Shaw) for submitting last week's letter that finally revealed the state of insecurity that we students must endure. It has reaffirmed my faith in psychological studies as a means of discovering the reason for ailments in society. For example:

In secret government studies done here at Carleton, it was discovered that 59% of all Chemistry students suck their thumbs between classes and that 68% of Journalism students have a security blanket hidden somewhere under their clothes. But perhaps the most astounding of the findings was that over 75% of all Architecture and History students still wear feet pyjamas. These are only small examples of the bad state we are in.

Ms. Shaw has suggested that many of us are searching for the security of the womb and that the tunnels represent a womb symbol. We should be grateful that University planners included 1 1/4 miles of womb so that students would be a little warmer and more secure. But is this enough? As I was born three weeks premature, I feel a much stronger drive to return to the womb for the time nature robbed me of. It would perhaps be a good idea to redesign the

old music listening room so that it simulates the female reproductive tract. Students would be able to walk in, then curl up and sleep in a fetal position on a specially molded water bed. Just think of the money we would save on counseling services.

Based on this evidence, can we allow some tunnel authority

to wipe out our link with the maternal part? (For those of you who read last week's reference, you may be interested in; 'Air Conduits: Their Relation to the Umbilical Cord', in this month's edition of 'The Upper Volta Journal of Tie Dying and Comparative Psychology').

Lawry Trevor-Deutsch
Science IV

Psychology student a charlatan

Editor, the Charlatan.

I really must protest the inclusion of letters on your letter page from people who do not exist. That's right-do not exist. I happen to be a fourth year Psychology student at Carleton and I have never heard of any "Susan Shaw" anywhere around this campus. (For those who don't have the faintest idea what I am talking about the reference is to a letter in the September 30th issue, purportedly from a "Susan Shaw" and commenting on the Tunnel Sexism controversy.) Furthermore, the ideas expressed in this letter were pure bilge. Ms Shaw may have struggled through Psych 100 but she has obviously never made it any

further in the field. There is no "Columbian Review of Psychology" either. Most of all I object to the spreading of pseudo-psychological nonsense such as the comment that tunnel paintings are "a student's subconscious attempt to regain the lost security of the womb, and all of the female sexual imagery that this implies." This is absolute nonsense, but as I have already talked (written) too long, I will leave it at that and not attempt to analyze the rest of the confused nonsense in the letter. In the future, perhaps the Charlatan will be a little more careful about the letters it prints.

Robert Joseph Walton
Psychology IV [for real]

Keep your eyes in books, not tunnels

Editor:

Three cheers for the three activist groups who are bent on proving that the minority can once again subject the majority to their peevish whims!

It is highly commendable that these three groups wish to work toward the day when any individual can travel the tunnels without averting their eyes from scenes of explicit sex or racism on the walls. (Have they ever thought of blinders or blindfold. But must they stop there and restrict their most needed work there? What about that fine painting of explicit sex that hangs (no pun intended) in front of the bookstore? Oh, I guess you can't remove or censor that because its artwork!

What about stamping sexually suggestive words and motions from the bands shows that are put on in the pub each night? (It would be interesting to attend a silent pub.)

But we couldn't do that could we! That would be infringing on that musical artist rights.

If the whole motive for this

campaign is based on the anonymous graffiti place on one of the "explicit" artworks which states.

"This is sexist and promotes rape." I have things to say to those persons!

1. Drinking water promotes pregnancy!

Corruption in The Charlatan

Editor:

The advertisement for a Los Angeles research paper agency which appeared in The Charlatan September 23 serves to negate both the credibility of The Charlatan and the paper's policy of no sexist or racist content.

Only the most credulous of readers could possibly place confidence in a paper which extols the virtues of egalitarianism and tolerance on the one hand while simultaneously inviting the reader to be dishonest by or-

2. Brooklyn bridge is for sale, cheap!

3. Quit being ludicrous floks and keep your heads in your text books, studying instead

Marquis-Charles Grove
Arts IV
Student Number 70059

dering a mail order catalogue so that he or she may then purchase term papers. Corruption is at least as offensive as sexism and racism.

I strongly urge The Charlatan to restore its credibility by ceasing to publish this objectionable advertisement. Perhaps, however, it is also credulous to assume that The Charlatan would value integrity more than the revenue which this advertisement provides.

Roma De Robertis
Journalism II



RE: CHIC '77

No enthusiasm for penguins, student worries he is passé

Dear Editor,

Let me explain the situation to you. There I was, a journalism student in the One Year program, tastefully dressed in my sand brown suit and chocolate brown tie, bejeweled and bejangled in silver, sitting with my dobermans by my side, preparing for an evening involving armadillos, fellatio and a little cocaine and acid. I chanced to pick up a copy of your noble newsletter, the Charlatan, and whilst idly leafing through it, I chanced to notice the article entitled Chic '77. Upon reading this article I froze in horror.

The Doonesbury cartoon which had been in my other hand, fluttered to the ground unread. One of the doberman's began to gnaw on the latest Erica Jong novel that was on the coffee table, but I did nothing.

Phil Shaw, whoever he is, has ruined my life. I have been classed 'passé'. My '78 Porsche sits in the garage undriven, the weekend trip to Los Angeles which I had planned, banished from my mind. Never again can I worship Lina Wertmüller. Good God Sirs, I don't even know who Artur Rimbaud is, let alone Daphne and Victor's whatever it is supposed to be, and already they are passé. I am paralysed into inaction.

Even though you say it is chic Phil Shaw, I just cannot seem to get up any enthusiasm for sodomy and penguins...even in a jeep.

Please assure me that my armadillos are not passé, I beg of you.

Paul Linton-Walker,
One Year Program,
Journalism

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

600 WORDS

Tunnel control and Women's Centre vigilantes

Think of it. We, the students in residence, who supposedly have jurisdiction over the tunnels connecting our residences, are on the verge of having censorship over our tunnel paintings rammed down our throats.

Perhaps an account of the RRRA council meeting on Sunday, the 26th of September, is in order. At that meeting, two representatives of the Women's Centre (speaking supposedly for the Centre), presented the idea that a good portion of the tunnel paintings were sexist and therefore objectionable to women. They expressed the view that there was a need for some sort of board to oversee the tunnel paintings to prevent any objectionable (to women of course!) material from being painted on the tunnel walls. If such a board was not set up, then these women hinted that they couldn't control some of their members who might just take whatever action they saw fit. That is, to go around defacing whatever paintings they saw fit to deface.

In the first place, I find it interesting that these supposed "representatives" couldn't exercise some sort of control or persuasion over their members. In the second place, I find it despicable that they would threaten to use vigilante style methods to gain their own ends.

"... the immature motivation was that of fun, not the small minded thoughtlessness that characterizes certain women's actions."

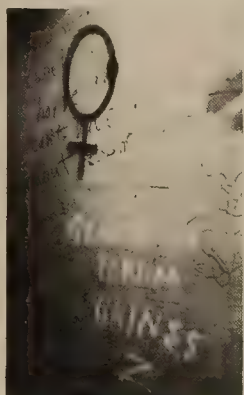
After all, last year I'm sure no one whose painting was defaced threatened to smash a few windows at the Women's Centre or spray paint some slogans on their walls in retribution. I do confess that it could have been difficult to condemn them had they done so in light of the rationale and methods certain women used to express their own feelings.

I was always brought up to believe that things were done in a democratic way in this society. If a majority of people in a democracy wish to pursue things in a certain way, then the remainder being (hopefully) rational and mature people, respected their wishes. If the minority stepped outside the orderly lawful practices, then that was judged to be a step backward in our society.

Why should a minority succeed in stifling the rights and

privileges of the majority? Why should we submit to the out and out coercion of a minority on campus who probably aren't even in residence anyway?

I object to censorship on two grounds. One, why should anyone tell me what I have the right to see in the tunnels and what I don't have the right to see. Granted, some paintings might offend some people. But those people whose sensibilities are easily offended are not being forced to stop, stare at a painting and then form a judgement as to whether it offends them.



I also object to censorship of those paintings on the grounds that if you censor those paintings, you censor the spirit in which they were put up. Not the spirit of malicious sexism, but the spirit of good fun. The idea of putting up a painting that you think best represented your floor's activities and feeling for that year spent living in residence.

Perhaps those paintings were put up in an immature and frivolous manner. But the immature motivation was that of fun, not the destructive immaturity and small-minded thoughtlessness that characterized certain women's actions.

That's the only thing I find really offensive in those tunnels. Hopefully certain individuals won't display that brand of childishness this year.

Mark Terka
Commerce I

600 words is a regular column of thought printed each week in *The Charlatan*. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.

un-classified

Women and Sexuality - A course on Women and Sexuality is being offered at Carleton's Women's Centre Monday evenings 7:00 - 10:00 from October 17 to November 21. \$25.00 per course. Call Marlene Deutsch 737-7193.

Lost - one pair of grey-blue prescription glasses in rust-coloured case. If found, call 737-4881, ask for Sandy.

Lost - A Saint Mary's University leather jacket, maroon with white trim. It was removed from the Arts and Crafts room, Sunday, October 2. Sentimental value and important keys in the pocket. Reward. Phone Bob 232-1670.

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Les aspirants au service extérieur doivent subir l'examen écrit du service extérieur.

Examen du service extérieur : le 15 octobre, à 9h

Examen de connaissances générales : le 18 octobre, à 19h

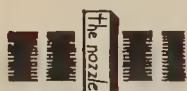
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DEFENSE LEADS THE WAY

Ravens stun Gee-Gees

Howard Bloom

It seemed appropriate that the theme from Rocky was playing in the Ravens' dressing room at Carleton after last Saturday's game with Ottawa U. The Ravens were underdogs who not only went the distance but defeated the then fourth ranked Gee-Gees.

It was the first time the Ravens had beaten the Gee-Gees in six years, and they won convincingly, 21-9. Dave Green, Tim Hogan and Ed McMillan scored the Carleton majors.

Once again, Carleton's defense led them to victory. Time and time again, the Gee-Gees had excellent field position, but the Ravens' defense refused to yield.

The Ravens avoided the kind of letdown which cost them the game against Concordia. "The guys finally played a game from start to finish," said Carleton's defensive coach, Dick Adams.

The Raven defense forced the Gee-Gees into four costly turnovers in the second half. Three occurred inside the Carleton 15 yard line, and one of those produced the play that turned the game around.

Defensive back, Ed McMillan recovered a fumble on his own four yard line and returned it 106 yards for a touchdown. Had McMillan not recovered the fumble and scored, the Gee-Gees would have had an excellent shot at a touchdown and the lead.

"At the time, I was keying on Behm," said McMillan. "They mishandled the ball and it took an Argo bounce...it came up right into my hands...I was an offensive player in high school so I wasn't thinking of just pouncing on the ball...the only thing on my mind was getting into that end zone down at the other end."

Later in the game, McMillan came up with a big interception. Earlier, Gerry Palmer helped preserve the Carleton lead, intercepting a pass in the end zone.

Chris Thompson led the Ravens' defensive line which held Gee-Gees fullback, Dave Behm, to 83 yards. Before meeting Carleton, Behm was averaging almost 140 yards a game.

Cold, rainy weather played a big part in the game. Both teams had problems establishing consistent offensive drives. Kealey said he knew his team would have to throw the ball to beat the Gee-Gees and thought the weather "would be more of a detriment to us than it would be to Ottawa U, however it seemed to slow them down as well."

The Gee-Gees opened the scoring with two single points from missed field goals, and a converted touchdown pass from Yves Leclerc to Joel Baldwin.



Ravens' Chris Thompson and Torindo Panetta put the pressure on Gee-Gees quarterback, Kevin Smith.

Late in the first half, the Ravens got untracked as Lee completed several short passes to set up Dave Green's one yard touchdown plunge.

Lee threw only 13 passes and completed seven. Many of these were for short yardage. "Gary Cook has been catching a lot of

long passes this year, but you can't do that with the way the rain was today," said Lee.

The Ravens scored on their first offensive series of the second half on a 23 yard pass from Lee to Hogan.

Mario Arnone converted two of the three Carleton touch-

downs and punter, Tom McLeod kicked a 37 yard single to round out the Ravens' scoring.

The victory over the Gee-Gees seemed most satisfying to the veterans who have had to endure numerous defeats at the hands of their cross-town rivals.

"This makes up for any

humiliation I've suffered in the past four years. This is my last year at Carleton, and if we had never beaten Ottawa U while I was here, I would have been ashamed. Now there will be a lot of fond memories," said centre, Dave Boles.

Jesus saves... the Ravens?

Joe McKendy

Of all the superlatives used to describe Carleton's upset of the Ottawa University Gee-Gees last weekend, inspired might be the most accurate.

Seven Carleton players attended the fourth in a series of prayer meetings with "chapel leader", Glen Smith Saturday morning before the game. This was the smallest turnout for a meeting; there have been times when as many as 14 players attended.

Smith asked the players to consider each play of the game as a separate entity and strive for perfection. He carried the idea further, suggesting it as a maxim for life itself.

Smith is an employee of Athletes in Action, a branch of another group called Campus Crusade for Christ.

"We concentrate on athletes because we see a specific need there, the need all people have for a relationship for God," said Smith.

He explained that while many athletes work hard to develop themselves physically, mentally and socially, they often neglect the spiritual aspect of life.

"What you learn as a football player can be applied to life," said Smith. He encouraged the players to try and extend the discipline they learn in football to the rest of their lives.

"What you learn as a football player can be applied to life."

"I find it pretty relaxing...a good chance for a subdued atmosphere on game days," said Ravens' centre Dave Boles. "I'm no Jesus freak or anything...My main reason is out of curiosity and I like some of the things he (Smith) says."

Smith approached coach Bryan Kealey, about the idea of holding prayer meetings last spring and Kealey agreed to let him do it.

Smith accompanies the team on road trips. It is "my way of contributing to the team," he said.

The fact the meetings are held just a few hours before game time is significant. "There's an element of pressure that a religious faith helps a guy deal with," said Smith.



Glen Smith, Ravens' "chapel leader."

Lee steps into the spotlight

Marty Halloran

Carleton Ravens quarterback Mark Lee is a key reason for his team's recent success, but he prefers to shift any praise to his teammates.

But like it or not, his recent play has made him the number two passing quarterback in his conference, and put him in the spotlight.

After Saturday's upset win over the Ottawa U. Gee-Gees, 21-9, Lee is second only to Concordia quarterback Andy Morley. He has completed 58.7 percent of his passes, for 425 yards. He's thrown four touchdowns and given up two interceptions during the Ravens' first three regular season games.

"When he rolls, we roll," said Raven split-end Gary Cook, after the Gee-Gee game in which Cook led Carleton receivers with four catches for 61 yards.

"Like last year, he was having his problems. I think he got down on himself too much ... This year we're doing better in the first part of the game and he's up more for the rest of the game," said Cook.

Meanwhile, Lee, in his third year of college football, is quick to praise his corps of pass receivers and the offensive line that gives him the time necessary to throw the ball.

"I think first of all, that our offensive line has done a super job this year and I have to give them credit for a lot of the offensive success," said Lee earlier this week.

"Second of all, when you can throw to receivers like I have, you have to have more confidence in your passing game. Because if I do my part — put the ball on the money — I really have no fear of the ball being dropped."

Against Ottawa U., Lee completed seven of 13 passes for 110 yards.

Lee credits an improved team spirit and the serious tone established at training camp for two wins so far this year. Last season the Ravens went winless.

"Last year, there were so many rookies that it was almost a lot of individuals playing on a football team and it seemed that as the season went on, the offence and the defence sort of stuck together and there wasn't enough mingling," he said.

Lee said one of the Ravens' off-season goals was to get to know each other.

"We played basketball and some ball hockey. We had a party at the end of the season. We started doing things — not so much related to football — but just related to getting together and having a little bit of fun. I think that's done a lot for us."

"This year the training camp seemed to be far more serious," said Lee. "People took it more seriously, the coaches were tougher, and we seemed to be up a grade from last year. To me, it seemed that you're going to have to work harder if you want to win — and that's what we did in camp."

Lee works as a football analyst in the sports department at CKOY. He works there full time during the summer and on



Mark Lee confers with Gary Cook, his prime target, on the sidelines

Sundays during the school year. Three years ago he began his journalism studies at Carleton and began contributing regularly to a weekly sports program on Radio Carleton (CKCU-FM). Lee figures his college playing experience has helped his reporting.

"When it comes to doing interviews after the game, it's helped me a couple of times in asking questions that aren't the general Saturday afternoon question that a reporter will give a ballplayer," said Lee.

Lee talks of a new confidence

on the historically much maligned Ravens.

"People have been overlooking us," he said in the Ravens' dressing room after their big win. "I think now that we've beaten the Gee-Gees they're going to have to take a look at us."

"Because it's no longer 'Oh, the Ravens finally won a game' — I don't like that, and I think they should stop saying that. It's now the Ravens have beaten the Gee-Gees, the Ravens are a legitimate contender."

WATERPOLO TEAM WINS

Living up to their graffiti

Susan Saville

Water polo thrives.

The water polo Ravens won the Early Bird tournament at York University last weekend. They went undefeated beating Queen's, Royal Military College (RMC), York, and the University of Toronto by scores of 6-2, 11-4, 9-2, and 7-2.

"The tournament was important as a confidence builder...I think we found out we are certainly competitive," said coach Ian McKercher.

McKercher attributed their success to teamwork and conditioning. He said the Ravens began practising earlier in the season than most of the other teams, and were probably better prepared, both physically and mentally.

"They played as a unit. Everyone felt confident in everyone else. The defense set up the offense so well that we had in effect, six offensive players. Balance was the key," said McKercher.

Discipline was another factor in the team's success. In four games, Carleton had only one penalty shot against them; they were awarded seven and capitalized on six.

Ravens' captain Steve Burns said the victory was a team effort. "Individuals don't score goals, the team does. The person scoring the goal is merely the last person who touches the ball," he said.

In one game, the Ravens managed to score without any of their players getting a hand on the ball. Burns knocked the arm of an opposition goalie,

causing him to drop the ball into his own net.

"We were playing 80 percent ... Looking ahead, I'd say we will not get any easier to beat, but most of the other teams were playing about 60 to 70 percent. It will be easier for them to improve than for us to get that extra 20 percent. There will be no easy victories. They don't like being beaten by a rookie team," said McKercher.

The Ravens will get another chance to prove they are contenders when they open the regular season, Oct. 15 at Queen's. That day they are scheduled to play Queen's, the University of Toronto, and York.

shorts

The annual Carling-O'Keefe Snooker tournament will be held in the Unicentre games room on Oct. 14. Students, faculty, and staff members are eligible to participate. There is a one dollar entry fee which must be submitted by 5:00 p.m. on Oct. 12. Cash and prizes will be awarded to the winners.

There will be a competitive hockey team at Carleton this year. Details about tryouts will be announced within the next week or two. Players considering trying out are advised to pick up a copy of a conditioning program from the desk in the weight room of the Physical Recreation Centre.

Applicants To Medical School

Applications for all Ontario medical schools are now available at the Ontario Medical School Application Service (OMSAS) for the 1978 session.

Completed applications must be received at OMSAS on or before November 15, 1977.

Write immediately to:
OMSAS
P.O. Box 1382
Guelph, Ontario N1H 6N8

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- one paid night per week (Thursday) and occasional paid weekends.

If you are an ambitious individual and want a challenge out of life, come down and see us any Monday or Thursday night during the next month.

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We are looking forward to welcoming you aboard.

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For information and application forms, see your campus placement office or your nearest Public Service Commission regional staffing office. Your application must be postmarked no later than October 13, 1977.

If you are interested in a career in any of the administrative areas, you will be asked to write a general examination. If you are applying to the foreign service, you must write the foreign service exam.

Foreign Service Exam: October 15, 9 a.m.
General Exam: October 18, 7 p.m.

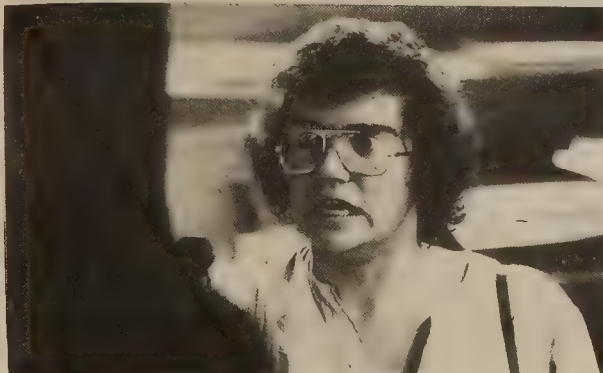
Check with your campus placement office for the location of the exam centre nearest you.

Competition 78-4000

Dancer defects disguised as a stuffed toy

As this edition of *The Charlatan* goes to press, Valery Valerov, one of the U.S.S.R.'s premier dancers, is somewhere deep in Saskatchewan heading west on the Canadian National trans-Canada passenger train.

Disguised as a huge stuffed toy,



Valerov plans to jump off the train in Banff and ask the Alberta Parks Department for political asylum.

What follows is a transcript of a secret meeting between *The Charlatan's* Ron Shewchuk and a defecting dancer from the *Moscow Circus*.

etcetera

Ron Shewchuk

As I knocked on the door of the crumbling remains of a hat factory on the edge of town, I was expecting to talk with the frightened Russian acrobat who would tell me about the pain and frustration he had gone through deciding to abandon his country.

I had no hint that inside lurked a 7'2" mass of brown fur with teeth.

There was no answer to my knock, so I cautiously opened the door and walked in, remembering to flip on my tape recorder. It was dim inside and I could see no one.

From somewhere in the warehouse I heard a noise. What follows is taken directly from the recorder:

Valerov: (long pause) Comrade, over here.

The Charlatan: What? Where are you? **Valerov:** (shuffling noises) Listen, I'll give you 30 bucks for those Levis. (pause) Forty? Where do you think I get my money, the Soviet Treasury or something?

The Charlatan: I don't fucking believe it...I'm on Candid Camera, right? Come on, Al, out of the woodwork. (nervous cough) Mr. Funt?

Valerov: Won't sell, eh? I couldn't care less anyway. By this time tomorrow I'll be long gone. Ha!

The Charlatan: You... you can talk! Where did you get that Mid-west accent? What am I saying. How can you talk? I mean...

Valerov: My mom's trainer was an English teacher and I used to steal Mickey Spillane novels and Playboys from the old man's stash. And the circus has toured America a few times, so I know what it's like.

The Charlatan: So you're defecting? But you big stars in Russia get all those special privileges, don't you? You really have it pretty good...

Valerov: Are you kidding? I'm tired of wearing a tutu for those bozos. I've been doing the same crap since I could walk on four legs. And I'm still on defence on the soccer team! Boris—he's the trainer

— Boris has been getting on my nerves for a long time. How would you like it if every time you pleased a guy he stuck a hunk of garlic sausage in your mouth? I've had it, man.

The Charlatan: So how did you get out?

Valerov: I let one of the trained dogs out of its cage last night. You should have

seen the riot it caused. While everyone was looking for Cheezik, I split the scene. I scared the hell out of a few drunks in the alleys, but no one else saw me. And tomorrow morning I'll be on a train for Banff. All I have to do is sneak on the baggage car with a ribbon around my neck and they won't suspect a thing.

The Charlatan: And once you get to Banff?

Valerov: It's goodbye Boris, hello bourgeois bears! I once read in an old Edmonton Journal about the bears in the Rockies and how they stand around all day and eat cookies and potato chips and leftover gourmet food from tourists' lunches. I'm not stupid. Imagine: people taking pictures of you all day, TV, marshmallows, acne — I've always wanted to have acne.

The Charlatan: They don't have acne in the Soviet Union?

Valerov: From eating borscht?

The Charlatan: I guess not. How do you think you'll react to the native bears?

Valerov: The lady bears back home are so cold — but I know what to expect out there. They'll go nuts for me.

The Charlatan: What do you know about them?

Valerov: I got hold of a copy of Field and Stream once. I just couldn't believe it — spent every night that week under the covers with a flashlight.

The Charlatan: It sounds like you know exactly what you're doing. Why did you ask to talk to us?

Valerov: Fame. Glory. If Solzhenitsyn can keep himself alive here with an interview every once in a while, why not me? Today *The Charlatan*, tomorrow I'll be guest-hosting the *Tonite* show. If you're gonna live like a capitalist, you

immediately under the color sets at either end of the room

The lighting is amber and soft, making it a comfortable place to sit back with a quart and watch the fight, but as the evening rolls towards closing time the air gets hotter and heavier, as do the fight and the crowd.

Looking around, this doesn't seem to be a hang out for college kids, but there are a few possibilities scattered about. The rest of the crowd ranges in age from late high school to late middle age, with few at either extreme.

The young people tend to sit in groups of half a dozen or more at tables pushed together in the middle of the room. Older couples sit side by side in booths along the walls and stare straight ahead. In Two for the Road, Audrey Hepburn asks Albert Finney what kind of people sit like that and he answers, "Married people."

With the weekend just a day away, a tone of celebration is in the air. Grads is the sort of place where a belly laugh and intimate conversation can co-exist at neighbouring tables and there are plenty of both around.

The TVs are on but the volume isn't high enough to be heard. The preliminary bout before the championship fight is a yawner and it's more interesting to watch the waiters weaving around the room in the mirror covering the wall below the television. In their red short-sleeved shirts they are as easy to spot as stop signs.

When the main event finally comes on all chairs are aimed at the nearest screen. In the lounge, on the pizza-coloured rug, the noise is muffled, but in the adjoining Men Only room the chairs scrape loudly on the bare floor.

Applause and boos greet the fighters' appearance, as if the crowd in the bar was a slice of the one at ringside.

Before two rounds have gone by everyone can see Ali is in for a fight; an



Shewchuk meets Valerov.

might as well go for the aces, eh? I want to have buying power. I want to own an LTD.

The Charlatan: But even Solzhenitsyn says he misses the old country? Won't you?

Valerov: No way. In Moscow the bars close at 9.30. They affectionately refer to condoms as "galoshes". And rock and roll is what good Soviets do to keep warm on cold wintering nights. It's ridiculous.

The Charlatan: (more shuffling noises) You're leaving?

Valerov: Yep. The Canadian leaves at midnight. That gives me only an hour to get to the station. So long, kid and thanks. Ranger Smith, here I come.

observation that is greeted with varying degrees of satisfaction. The tension and the growing heat in the room speed up consumption and the waiters are kept busy. The beer is cheap and the quarts convenient, which is probably why everyone is here, rather than at home.

Thirteen rounds later a browbeaten Ali stands in his corner, face buried in his gloves, and the Shavers fans are booing. Five minutes later a robbed Shavers is sobbing into a mike and the Ali fans are crowing. Angry — albeit slurred words fly back and forth across the room. People are told to shut up, sit down, eat this and shove that. Oh yeah? Yeah!

With the fight over and replaced by the ignorable news and an equally ignorable John Denver guest-hosting the *Tonight* Show, people drift back to a regular Thursday night at the Grad's. Disco muzak comes back on overhead.

At a table set with beer for eleven, one guy is asleep on his own shoulder while the romeo next to him is doing something entirely different on his girlfriend's. She looks bored. The girl beside her comes back from the washroom and starts preparing to go again. Next to her another girl lights a cigarette and blows smoke past a pouting lower lip. The waiter brings another round and sits down to deal out change as if dealing cards. Behind him another waiter bears hugs a customer. On television Carl Reiner is looking very old.

Ali is still champ, and the Grads is still the Grads.

Bottled Beer:	Draft:	Mixed Drinks:
\$0.75 pint	\$0.35 glass	\$1.40 shot
\$1.20 quart	\$0.65 stein	\$0.30 mix

Most expensive cocktails:
Zombies and Pink Flamingos is \$3.00

Food: Kitchen open until 6:30
No cover charge. No entertainment.



Fight night at the Grad's Throwing up absurd

Grad's Hotel and Cocktail Lounge
687 Somerset, just west of Bronson

Dave Tait

Fight night at the Grad's Hotel. Not in the beer parlor this time — on the TV.

Ali is fighting Shavers and the only empty tables in the lounge are those

Second University This Week

Courses offered by your Students' Association

Chess, Tuesday Oct. 11

Instruction in basic strategy and tactics by a Master.
The first of five evenings.

Poetry Workshop Wednesday, Oct. 12

A workshop for private poets to share their work
and improve their skills. The first of five evenings.

A Day of Massage Saturday Oct. 15

Practical instruction in the Art of Massage by a licensed
masseur. Registration in pairs.

Yoga/Meditation Saturday Oct. 15

First of five Saturday afternoons.

**For information and registration
Room 401 Unicenter, 231-4380**



Poll Clerks

Poll Clerks for the fall By-Elections. Applications are available in the CUSA Office, Room 401 Unicentre. Some experience preferred. Clerks paid \$2.75 per hour. Dates: Wednesday, October 26, 9 a.m. - 6 p.m. This election is subject to acclamation.

Constitutional Amendment

Article IV, Section 1.1.3 has been amended to read:

Twenty-five (25) student members appointed from each faculty in proportion to their contribution of CUSA fees using information supplied by the University Administration for this purpose. The term faculty, for purposes of representation will be applied to the following: Architecture, Arts (Division I and II), Commerce, Engineering, Journalism, Science and Special. Each faculty, with the exception of Arts, shall have no less than one (1) nor more than six (6) representatives. The Arts faculty may have a maximum of ten (10) representatives.



NOMINATIONS ARE OPEN FOR THE FOLLOWING STUDENT COUNCIL SEATS:

2 Arts Reps
3 Science Reps
2 Special Student Reps

and for 2 student seats on the
Board of Governors

***Nominations close Thursday October 20, 12:30 p.m.
Nominations only accepted on the proper forms,
available in the CUSA Office (Rm. 401 Unicentre)***

**These elections, subject to acclamation, will be held
October 26, 9-9, and October 27, 9-6**

THIS WEEK AND MORE

7 friday

The Toronto Dance Theatre, a modern dance company, appears in the NAC theatre tonight and tomorrow at 8:00.

Cruel Tears, a country opera, continues in the Alumni Theatre, Southam Hall, tonight and tomorrow at 8:00.

Gibraltar continues at The Pub, until October 8.

Peter Chapin appears in Rooster's tonight and tomorrow.

The Pink Panther Strikes Again is the movie at the Towne Cinema, tonight at 7:30 and 9:30. The midnight show is the War of Worlds and When Worlds Collide.

Dr. James Caporaso, of Northwestern University will speak on Dependence and Dependency: Thoughts from 21 Intellectual Traditions, at 2:00 in A602 of the Loeb Building.

8 saturday

The Midnight Cowboy, with Dustin Hoffman, is featured at the Towne tonight at 7:30 and 9:30. Hendrix at Berkeley and Medicine Ball Caravan are the midnight shows.

In football, **Queen's** plays against Carleton on the Carleton field.

Dan Hill plays tonight and tomorrow in the NAC Opera at 8:30. Tickets are \$4.00, \$5.00, \$6.00 and \$7.00.

9 sunday

The General with Buster Keaton, is the movie this afternoon at the Towne Cinema at 1:00, 2:30 and 4:00. Brother Sun, Sister Moon is featured tonight at 7:30 and 9:45.

This is the last weekend for the **Ottawa Winter Fair**, at the Coliseum at Lansdowne Park.

10 monday

Laurence Olivier appears in **Sleuth** at the Towne, tonight at 7:00 and 9:30.

Same Time, Next Year a comedy with Barbara Rush and Tom Troupe, opens tonight at the NAC at 8:00. Tickets are \$7.00. It continues until October 29.

The Photo Gallery presents photographs and audio-visual presentations by Canadian photographers, 150 Kent Street. Noon until 6:00, daily.

The French Film classic Hiroshima Mon Amour at the National Library Auditorium tonight at 7:30. At 9:30 the Italian Film Series, Variety Lights will be shown.

11 tuesday

François Truffaut's L'Argent de Poche, (Small Change), is featured at the Towne tonight at 7:30 and 9:30.

The Longest Yard is presented tonight and tomorrow night by the RRRRA in the Res Commons Lounge at 7:15 and 10:15.

13 thursday

Taxi Driver, with Robert de Niro and Jodie Foster, is the film tonight at the Towne, at 7:30 and 9:30.

Le Meprise N'Aura Qu'un Temps, (Hell No Longer), a film on Quebec in the late sixties, will be shown tonight in Theatre A, Southam Hall, at 9:00.

Dave Essig appears tonight, Friday and Saturday in Rooster's.

Highstreet opens in The Pub until October 15.

Conservation and the Museum, a lecture at the National Gallery, begins tonight at 8:00.



Barbara Rush and Tom Troupe appear in **Same Time Next Year**, opening Monday in the NAC Theatre

12 wednesday

Creature from the Black Lagoon, a 3-D horror feature film will be screened in Room C264 of the Loeb Building today at 3:30 and 8:00. Admission charge is \$1.50.

The Battle of Algiers will be shown at the Towne tonight at 7:30 and 9:45.

The Lunchtime Speaker today is Dr. Michael Oliver, the President of Carleton University.

A noon hour debate on **The American Expansionist Party** featuring Craig Schoonmaker takes place today in the Agora at the Unicentre at the University of Ottawa.



14 friday

Johnny Guitar, a film with Joan Crawford, is featured tonight at the National Film Theatre of Canada, 395 Wellington, at 7:30. Rancho Notorious, with Marlene Dietrich, will be shown at 9:30.

Humphrey Bogart appears in **The Big Sleep** tonight at 7:30 and 9:30 at the Towne. The midnight film is the Rocky Horror Picture Show.

Professor N.H. Chi of the Department of Political Science will speak on "structure" this afternoon at 2:00 in Room A602 of the Loeb Building.

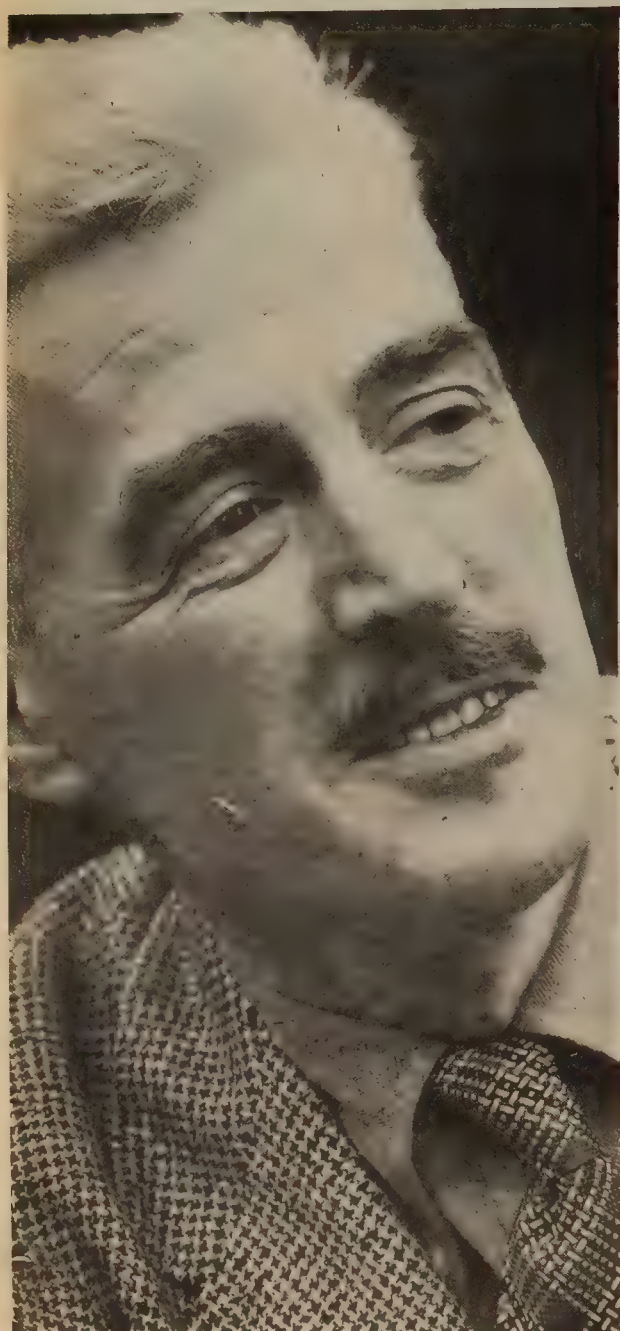
The deadline is today for all entries in the School of Architecture Photo Contest.

Deadline for all submissions to **This Week and More (TWAM)** is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

ARTS

Dashiell Hammett: a hard boiled yegg



Patrick Morton

The pulps, those cheaply made and cheaply priced magazines that were born and died with the Depression, were the genesis of today's detective novel. With names like *Black Mask*, *Dime Detective* and *Detective Fiction Weekly*, they fed a public eager to escape the conditions of Depression life with instantly forgettable plots of crime and mystery.

Pulp publishers, sensing a profitable thing, ensured that most attempts at fine

writing were ruthlessly blue pencilled; they didn't want to turn off their readers with literature requiring thought. Their success can be seen in the obscurity most pulp writers have faded into.

A few pulp authors, however, escaped this fate. One in particular, Dashiell Hammett, emerged from the detective pulps relatively unscathed by the editor's blue pencil. He now stands as a classic author of American detective fiction.

His books have influenced modern writers working in the genre. Their plots all feature the hard-boiled cynical

detective or private eye as the central character. Around him they sprinkle murdered corpses and beautiful but deadly women in a plot line that twists around double-cross and blackmail. All this originated with Hammett.

Entertaining enough to exist in the pulp jungles, Hammett's plots did not give his work the timeless quality of classic fiction. This came instead from the unique scenes and characters Hammett was to develop. He wrote with a realism foreign to detective novels of his time, placing murder and crime in the streets where it occurred and using the language of the people that committed them.

Hammett, as Sam Spade in *The Maltese Falcon* wrote:

"In the doorway of Spade's office-building he came face to face with the boy he had left at Gutman's. The boy put himself in Spade's path, blocking the entrance, and said: 'Come on. He wants to see you.' The boy's hands were in his overcoat-pockets. His pockets bulged more than his hands need have made them bulge.

Spade grinned and said mockingly: 'I didn't expect you till five-twenty-five. I hope I haven't kept you waiting.'

The boy raised his eyes to Spade's mouth and spoke in the strained voice of one in physical pain: 'Keep on riding me and you're going to be picking iron out of your navel.'

Spade chuckled. 'The cheaper the crook, the gaudier the patter,' he said cheerfully. 'Well, let's go.'

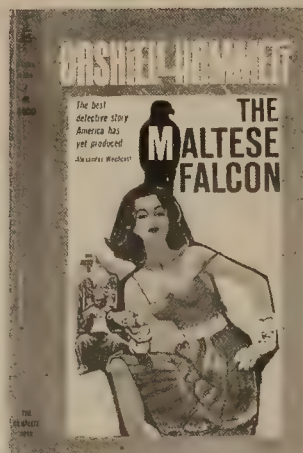
Hammett's realism sprang from the years he spent working for the Pinkerton Detective Agency. Leaving that job, he turned to the pulps for a living, writing only about things which he knew first hand. At the same time he wrote in reaction to the English gentility and American pseudo-gentility suffusing most detective fiction of the day.

In contrast to the implausible world of the elegantly dressed gangland boss and his svelte but sleazy moll popularized by the glossies and tabloids of the thirties, Hammett dealt with the rougher and cruder world of the street hood.

The elegant crook still remains: the bloated Gutman of the *Maltese Falcon*, Hammett's best known work, moves through the baroque splendor of first-class hotels. More typical of his villains are the Falcon's Willy, or the *Glass Key*'s Jeff Gardner, cheap pugs quicker to use a gun, blackjack or fist than their brains. Women are seductive but treacherous, ready to hitch themselves to any rising star of the underworld and equally prepared to discard falling ones. Gang members are dispatched not by tuxedoed masterminds but by an old man from a rundown bungalow in the Big Knockover or the boss of the political backroom in *The Glass Key*.

A world of pimps, stoolies, thieves and fast money boys moves through the dark streets of Hammett's stories. Here evil is unleashed on those who don't deserve it and the honest either run away trying to forget or survive as best they can.

Through this world moves the



Humphrey Bogart made famous Hammett's Sam Spade character in John Huston's film version of *The Maltese Falcon*.

Hammett hero. Essentially the same in all his books, he is unformed in the unnamed Continental Op of the early stories but matures in Ned Beaumont, the fixer-advisor of *The Glass Key* and in Sam Spade, the archetypal private eye of *The Maltese Falcon*.

The hero sees this world in black and white. It is wrong not relatively, but totally. He acts to correct some of the wrong he sees about him. He moves toward this chosen goal determined to achieve it regardless of the cost to himself and others.

This is not the choice of a naive idealist but of a cynical realist who knows he is dealing with human dregs and a situation he cannot change. He makes this choice out of a sense of duty towards his clients, his partners and ultimately himself. In turn, this choice makes him the lonely yet proud man that is the classic American detective image.

All of this comes across effectively thanks to Hammett's writing style. The short clean sentences reminiscent of the pruned style beloved by fans of Hemingway, and the offhand description of important and unimportant details effectively convey the desired mood. At first, the description of Sam Spade's reaction to his partner's death at the beginning of the *Maltese Falcon* is puzzling. Who really cares about the steps he takes in hand-rolling a cigarette or the colour of each article of clothing he puts on? Then comes the realization that these are the automated movements of a man in shock.

The style ensures that Hammett's heroes remain his most powerful creation. Figures that in other hands would be sentimental knight-errants tilting at windmills come across as real. They are real to the reader because Hammett wrote himself into his hero-figure and he had those qualities.

The Selling of the Unicentre

Marketplace of ideas evolves into shopping centre

Volume 7, Number 8 October 14, 1977



Former Pub manager
discloses why he
was fired



Canada Manpower Centre on Campus

Your CMC is -

An Information Centre

- which contains up-to-date material on careers, job search, resume preparation, labour legislation, recruiting employers.

A Placement Centre

- which lists current part-time, summer and permanent employment opportunities.
- which arranges for local and national firms to visit Carleton for the purpose of interviewing undergraduate and graduating students to fill temporary and full-time positions. (This is happening now - don't miss out).

A Career Counselling Centre

- which provides individual and group counselling on careers, job search, resume preparation, the interview, on-campus recruitment.

Want more information ???

1. Check the "CMC Weekly Bulletin" published on Fridays.
2. Listen to CKCU Wednesdays at noon.
3. Visit the Centre.

Canada Manpower Centre
508 University Centre
231-2600

THE CHARLATAN

Volume 7, Number 8
October 14, 1977

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and cranberry.

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and lemonade.

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and ice.

Moichev. Canada's bright new vodka.

Mertens: CUSA made a mistake Wants job back or \$21,000

Greg Black

The students' association (CUSA) is facing a possible \$21,000 loss over the firing of the former Pub manager, Ron Mertens.

Mertens said CUSA made a mistake firing him, and said if he doesn't get his job back, he wants the money for the 14 months remaining on his contract.

He said he was fired Sept. 1 after CUSA asked him the whereabouts of \$2,700 from the return of empty bottles from liquor sales at this summer's Festival for the Folks (FFTF).

The furor began when CUSA discovered from the Brewers' Retail that the cheque for

the empties had been cashed.

The money had been stolen out of the top drawer of his desk, where he had left the cash after cashing the cheque, Mertens said.

Mertens was handling liquor operations for FFTF. He said he didn't explain himself right away because he said it was no concern of CUSA's.

When he told FFTF organizer, Sheldon Wilner, Mertens said Wilner agreed to give him up until Sept. 15 to pay back the money.

He said Wilner decided CUSA need not be informed since FFTF had filed for incorporation papers before the festival, making it a separate

entity from CUSA. This was done so that if FFTF lost money CUSA would not have to pick up the tab.

After Mertens was fired, however, it was discovered that the incorporation papers had never been received by the provincial government.

If and when the papers are received, FFTF will be incorporated effective the day the papers were post marked.

"I refused to resign because I had done nothing dishonest, and nothing wrong that concerned CUSA," said Mertens.

"I asked them to give me until the next day," he said. "I was going to go to Sheldon...and I told them that even if I had to



Ron Mertens

borrow the money, I would pay the money back by noon the next day if they wanted. Mertens did pay the money back the next day.

"But I told them, 'You guys aren't involved' and they weren't involved as far as I knew."

"They didn't deny that FFTF was incorporated. It wasn't until a week and a half later that they started denying it."

"They said they would give me 20 minutes...they called their lawyer to ask for more advice...then they called me back and handed me a letter saying I was fired. There was no explanation."

"My contract says I can be fired by an arbitration board if I'm declared incompetent, or if The Pub lost its license because of something the university

did," said Mertens.

"I can be fired outright if the license is lost because of something I did, or if I was dishonest in my pub manager duties."

When asked whether Mertens had been dismissed within the terms of his contract, CUSA President Ben Lachance said, "I think our lawyers are convinced that we acted properly."

Mertens said he would be willing to return to his job, although CUSA has refused any kind of reconciliation talks.

"If they don't want me back then I want the rest of the money from my contract," said Mertens.

"We're sending a letter to their lawyer," he said. "I believe CUSA is going to have to sit up and say 'we made a mistake.'"

Arts Faculty Registrar's Office:

Working conditions "ridiculous"

Darlene Harapiak

The Arts Faculty Registrar's Office staff, working under what has been described as "ridiculous" conditions, have sent a list of grievances to the Director of Personnel and are awaiting his reply.

According to the Arts Faculty Registrar James Jackson, the 13-member staff is running a fourth class operation due to lack of professional help.

"We work on the groundhog principle," said Jackson. "We shoot every one that pops their head up, but how many problems we don't deal with because we don't see, I really don't know. We simply don't have the resources to deal with the problems we face."

Alan Pendlington, chairman of the Carleton University Support Staff Association's (CUSSA) grievance committee said the staff is following normal grievance procedures.

He said the staff is neither working to rule nor preparing for a strike as Karen Irving, an academic records clerk, told *The Charlatan* last week.

"No one in the office has made any mention of striking," said Pendlington. "No one has mentioned strikes, lockouts, work to rule or anything."

Last week, Irving said the staff was complaining about the poor ventilation and the crowded condition in the registrar's office, located at 312 Patterson Hall.

"The office is physically organized in the shape of a submarine," she said. "It's just impossible to work efficiently with files stacked up in the middle of the room to trip over, tables to run into, shortened counter space and dust everywhere."

The list of grievances was presented to Leonard Tobey, Director of Personnel on Oct. 4. He said the grievances are still being studied.

Under CUSSA's collective agreement with the university,

Tobey has five working days to reply. He said he was granted an extension because it would take some time to correct the working conditions in the office.

"We're looking at it, but there are no simple solutions," said Tobey. "You can't go in and repair the working conditions of an office in seconds."

"There might be some interim corrections made and some long term plans which could satisfy all people. It could be expensive and it could take six months."

Jackson said he has also talked to the Dean of Arts, James Downey, about the poor conditions and has contacted other university departments for funds.

But, the real solution to the poor office conditions, he said, lies with the Senate's Building Advisory Committee.

"If they're willing to provide the space and allocate the money, something will be done," he promised.

Perley's back

Mary Ferguson

Dan Perley, leader of last year's unsuccessful Raven Party, joined the students' association (CUSA) last week as their chief electoral officer and already he has difficulties with the position.

The job involves organizing and running the fall by-election and the spring election for seats on students' council.

On Wednesday, Perley attempted to establish an advisory board. The board, Perley said, could adjudicate in the event he was accused of political bias in his organization of elections.

He asked Randy Williams, CKCU's director, Stephen Cole, *The Charlatan*'s editor and Liz Hoffman, Carleton's Ombudsman to join the board. All three refused.

"It is his responsibility to make the decisions, as far as taking part on a board I see no reason," said Williams.

"It doesn't make sense to hire someone who can't do the job. Perley admits he can be seen as a biased observer," said Cole, "obviously he shouldn't have been hired."

Perley said he foresees no clashes between himself and the students' council executive because of past experiences.

He said he has promised



Dan Perley

(CUSA) president Ben Lachance he would maintain a non-political stand as chief electoral officer.

As leader of the Raven Party, which emphasized student services as opposed to political action, Perley led a controversial campaign in last spring's student council election, but failed to gain a seat on council.

"If I was interested in building a power block, I could, as four of the seven Raven Party members are on council but I'm not interested in this," Perley said.

Tunnel clean-up in limbo

Brenda Burke

The attempts of three campus groups to stamp out obscenity in the tunnels appear, for the time being, to be in limbo.

No further steps have been taken towards a tunnel clean-up since Jim Whenham, Carleton's Physical Plant Director, was given authority three weeks ago to censor anything painted in the tunnels.

Whenham re-stated his hesitation at becoming a censor, and said he plans no actual clean-up of the tunnels.

"I won't get involved unless there's a problem," he said. "It'll just go on as it always has."

RRRA will discuss Sunday the possibility of creating a residence tunnel censorship board, with the authority to stamp out blatantly sexual or racist drawings.

James Whitehead, RRRA

president, suggested any tunnel clean-up would likely take place early next year, at the time of the annual tunnel painting contest.

One of the campus groups most opposed to tunnel obscenity has been the Carleton Women's Centre. Representatives from that group have proposed putting up notices on every residence floor asking students not to use sexist themes in their tunnel paintings.

Cate Cochrane, a Centre worker, said while there has been "lots of debate, we haven't decided what action we'll take."

Tuesday, Women's Centre representatives discussed the issue at an informal gathering at the Grenville residence.

Cochrane said she considers the problem of sexism in the tunnels "as one similar to racism."

CUSA is seeking to fill the position of



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Further details and application forms available from 401 Unicentre. Phone: 231-4380.

**Extended Deadline for Applications -
Wednesday, October 19, 12 noon.**



Fall By-Election Schedule

Tuesday, Oct. 11 - Nominations Open 9:00 a.m.

Tuesday Oct. 18 - Poll Clerk Hiring

Wednesday, Oct. 19 - Deadline for Submissions to
The Charlaten 4:30 p.m.

Thursday, Oct. 20 - Nominations Close 12:30 noon
All Candidates Meeting with CEO - 1:00 p.m.
Rm. 401 Unicentre

Monday, Oct. 24 - RALLY, Loeb Lounge, All Candidates
11:30 a.m.

Tuesday, Oct. 25 - RALLY, Steacie Foyer - BOG -
Science, 12:00 noon
RALLY, Res. Commons, All Candidates, 4:00 p.m.

Wednesday, Oct. 26 - VOTING

Loeb Tunnel Level - 9:00 a.m. - 9:00 p.m.

Tunnel Junction - 9:00 a.m. - 9:00 p.m.

Unicentre Level 4 - 9:00 a.m. - 9:00 p.m.

Res. Commons - 9:00 a.m. - 9:00 p.m.

Steacie Foyer - 9:00 a.m. - 6:00 p.m.

McKenzie Bldg. - 9:00 a.m. - 6:00 p.m.

Architecture pit - 9:00 a.m. - 6:00 p.m.

Thursday, Oct. 27 - VOTING, All of the above
9:00 a.m. - 6:00 p.m.

Friday, Oct. 28 - Official Announcement.

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OLIVER: Education going utilitarian

Aldo Santin

Declining student enrolment is forcing universities to become more utilitarian in their approach to education.

That was the gist of a speech delivered by Carleton President Michael Oliver, at Wednesday's Speakers Series at Rooster's.

Noting enrolment at Carleton is down this year by six percent, Oliver said it was more important to realize enrolment for the professional disciplines, such as commerce, engineering and journalism, is up.

"We may have to adjust the university to become more tailored to the schools for professionals," said Oliver, "but I hope we retain a safe balance with scholarly study."

Oliver was at a loss to explain why enrolment is down. When unemployment was high during the 30's, he explained, universities were a haven to the 18 to 25 year age group. "But it's not happening today. I don't know why."

Oliver threw that question to

the floor and students seemed similarly baffled. Some suggested increased costs of books and an unstable job market which could not guarantee graduates jobs as a possible explanation.

Oliver said he sees students becoming more concerned with the problems and issues facing Canada today and hoped that their studies here would increase their awareness.

He defended the quality of education at Carleton and was defensive about the much maligned library.

"We have the highest rate of expenditure per student of any university. Our record of maintaining the quality of the library is a damned good one."

Oliver assured students that Carleton's financial situation is secure for the next two years and urged attention should be placed on the quality of education. "In the long run, people will attend the university which is more demanding."



Oliver:

"We may have to adjust the university to become more tailored to the schools for professionals"

CKCU shuns Radio News advances

Bill Stewart

The School of Journalism and Radio Carleton (CKCU) are still at loggerheads over Radio News, the school's weekday news service that was bumped by CKCU from their FM programming this summer.

"We're at an impasse," said acting director of the school, Jay Weston. "CKCU doesn't want to be told what to program, and we don't want to be told how to run our educational institution."

Representatives from the two groups met Tuesday. The School of Journalism hoped to convince CKCU to put the whole question of Radio News on the agenda for the station's Broadcast Policy Board meeting later this month.

CKCU Station Manager, Randy Williams was not sufficiently moved by the school's presentation and stuck to his guns in criticizing Radio News a service he called "lousy" in comparison with the rest of CKCU's programming.

Journalism students, Williams said, don't know how to use radio equipment, have inadequate voice training, and produce newscasts which have no continuity.

Williams said his intention was not to close the doors to the School of Journalism. But, he said it's the school's responsibility to produce material suitable for broadcast.

Weston was skeptical about any encouragement from Williams. Past attempts to make Radio News acceptable to CKCU have led to nothing but bad feeling, he said. Weston disagreed with Williams' assessment of the school's training program. He said the school does provide voice and technical training for students who request it.

Weston said CKCU is breaking the terms of their license by removing Radio News. "It was a

whole package they sold to the CRTC (Canadian Radio Television and Telecommunications Commission) and now they want to take some of it

out.

Radio News is a training program, Weston said. But CKCU was quite aware of this when they agreed to carry it.

The Pub and Rooster's: Summer drier than usual

Theresa Wallace

Business at The Pub and Rooster's has never been great during the summer. This summer it was especially bad.

Financial losses jumped from \$10,000 in 1976 to \$33,000 this past summer.

"Traditionally we carry a loss during the summer and make up for that loss throughout the year. Unfortunately, this summer it looks like we went a bit overboard," said Harvey Tepner, finance commissioner for the student's association (CUSA).

He said staff costs were reduced by having a self-serve bar. But total liquor sales and door fees only brought in \$89,000 compared to \$126,000 in the summer of 1976.

Since bands cost CUSA \$25,000 and admission charges

only recovered \$10,000, entertainment accounted for \$15,000 of the \$33,000 loss.

"I don't think we can afford to subsidize entertainment in the summer," Tepner said. "Not having entertainment would mean The Pub might have to close on Friday and Saturday, but this is still to be discussed."

This year's budget calls for a \$28,000 profit. But Tepner said the loss during the summer does not mean that budget won't be met. The Pub and Rooster's made \$8,000 in September.

"By December we should be able to pay off the deficit. After that we will be making a profit and we should be able to meet our budget," Tepner said.

He said if there was a loss for the year it would be picked up by the students' association.



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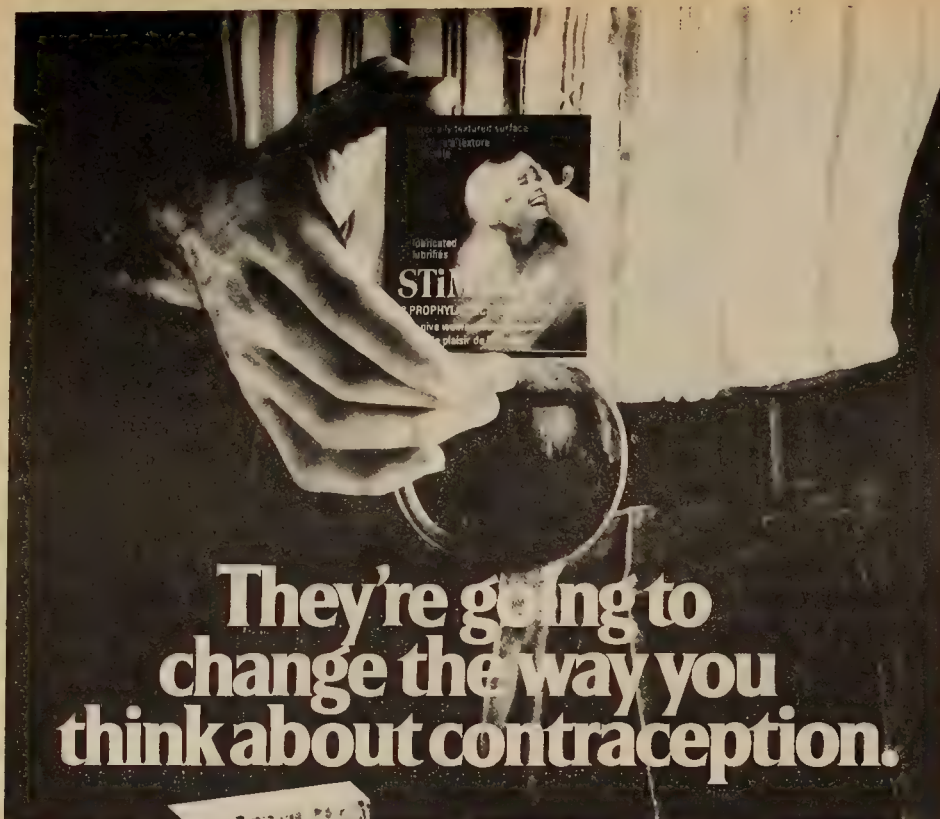
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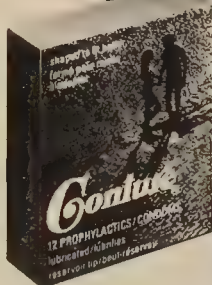
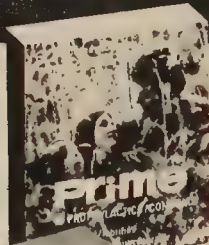
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COVER STORY

Unicentre offers best values money can buy

Peter Howell

Step right up, ladies and gentlemen.

Like ice-cream? We're having a two-for-one sale of it in Rooster's.

Want a waterbed? Just step behind Information Carleton here and we'll work out an easy payment plan on your student loan.

There's lots more to be had in the Unicentre shopping mall these days -- make-up demonstrations, photo booths, and a large selection of restaurants and drinking places. Very soon, there could also be a dry cleaning centre and a record store.

The wheel has come full circle since the Unicentre's conception, ten years ago. Fed up with an overly-paternal university administration, the student's council of 1967 pressed for and got the right to construct their own building.

That meant running and financing the place. But it seemed worth it, because finally the students were to have somewhere they could congregate whenever they felt like it, and the students' association (CUSA) could have decent offices, rather than just one room in the tunnels.

There would be lots of lounge areas, of course, and plenty of student counselling services would be provided.

Through a complicated financing plan, the university would pay for the building. CUSA would then rent it.

It was a situation unique to Carleton -- no other university in Ontario, perhaps even Canada, allowed students so much autonomy.

But the do-your-own-thing Sixties gave way to the desperate Seventies.

Succeeding generations of student governments realized what an awesome financial responsibility the Unicentre was. A large investment like that couldn't be left as mere lounge space, they argued. Revenue-generating services had to be provided.

And so came The Pub, Rooster's, Mike's Place, The Store, and other profit-oriented enterprises. The emphasis was on "giving the students what they want." And what they wanted seemed to be candy, cigarettes, and liquor. Especially liquor.

The theory behind it all was that these services would at

least break even. They would cover the Unicentre's enormous rent, and provide a service for students at the same time. They could also help finance non-profit groups and student counselling projects.

But it became a vicious circle. The Pub and The Store were the only services that made a profit, and many others lost money -- badly. Every year, the newly-elected students council found itself not in charge of a political organization, but an increasingly debt-ridden corporation.

Lounge space was sacrificed to make room for services. The Music Listening Room was closed last year because it couldn't pay its way. No one could suggest the creation of a non-revenue generating organization or club in the Unicentre without making council wince.

There were protests. Last year, then-CUSA president Scott Mullin denounced what he called the growing "shopping mall" atmosphere the Unicentre had acquired.

He argued, as did many other council members, and Unicentre Director John McNeil, that students' council should be more concerned with things like student unemployment and tuition fee increases, rather than making a buck.



But it seems to have fallen on deaf ears. This year, the addition of an ice-cream parlor, a photo booth, a make-up stand, and regular visits by belt-makers, waterbed sellers, handicraft displays, and poster sales, now make the Unicentre a rival to many shopping malls in the city.

Has it happened by accident? Or has economic necessity forced us to it? What happened to our Utopian ideal of the 1960's?

Last week, *The Charlton* talked with some of the leading actors in a drama that might be entitled, "The Selling of the Unicentre."

"We try to offer what we think they'll (the students) need, what they'll buy, etc..."

Harvey Tepner

You may not like it, but it's a Unicentre fact of life -- crass means cash.

So say two of the people on campus most involved in running the building -- Finance Commissioner, Harvey Tepner and Unicentre Director John McNeil.

Tepner is an elected member of Students' Council (CUSA). He handles the money flow in the building. McNeil is a paid employee of CUSA. He's in charge of the day-to-day running of the Unicentre.

But both are costing CUSA about \$200,000 this year to rent the building from the university administration. Much of that is covered by the \$20 Unicentre fee paid by Carleton's 8,800 full-time students, and the \$13.50 paid by its 6,600 part-time students.

The rest must be generated by the Unicentre, Tepner said, and that means providing money-making services.

But CUSA tries to steer clear of strictly commercial enterprises, he said.

"We try to offer what we think they'll (the students) need, what they'll buy, etc.," Tepner said.

"(But) just to have stuff for the sake of making more money...the implications of it could be dangerous."

Tepner's definition of what constitutes a "useful" service seems broad. He talks about the possibility of having a dry cleaning centre and record store installed in the Unicentre this year.

And he was responsible for getting an ice-cream stand for

Rooster's, a photo booth at the main doors, and a make-up counter in The Store, all of which have received a mixed response from students.

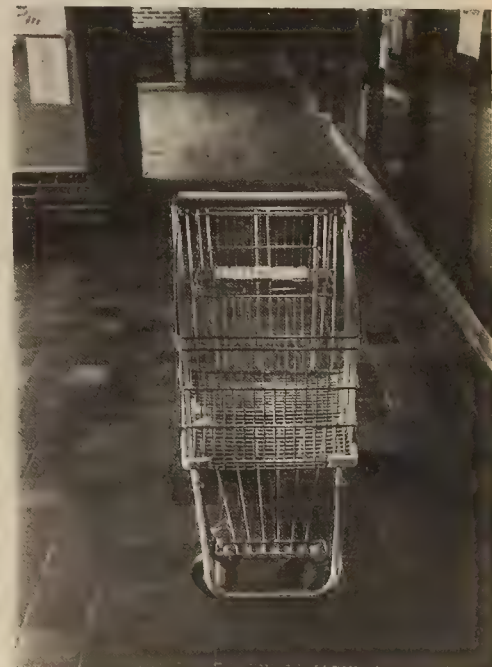
The ice-cream stand is just breaking even ("We're planning on introducing some variations of milkshakes, and perhaps some liquor drinks with ice-cream," Tepner said), and the photo stand has been largely ignored.

Only Lorraine Hammond, the company running the make-up

enrolment dropping every year, it's getting harder to come up with the cash.

McNeil said he agrees with Tepner about the need to raise money. But he said he's concerned CUSA might be going a little overboard in its money-making schemes.

"It's a feeling I get that a lot of people, when it comes to balancing the budget, say, 'We're not going to spend money here because it's not going to get any revenue,'" he said.



stand in The Store, appears to be doing well.

"When I first came here, everybody told me nobody wears make-up here," said Debbie Shaw, the cosmetician in charge of the counter. "(But) they're getting away from blue jeans and starting to be more feminine."

Tepner said he's not impressed with the hue and cry over the commercialization of the Unicentre. He points to the fact the university raised the rent slightly this year from \$4.26 per square foot to \$4.64.

That's an increase of \$20,000, Tepner said, and with student

"If all the lounge areas were turned into service centres, well, you could go to Billings Bridge and do the same thing."

We can thank the independent students of the 60's for the Unicentre, McNeil said. They wanted the building all to themselves, and they got it.

"Now they're paying the cost of that," he said. "They made their bed, so they're going to have to lie in it."

UNICENTRE & LIQUOR

continued on next page

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CUSA promoting the use and abuse of alcohol

continued from previous page



Doug Coupar said he "freaked out" when he walked into the Unicentre the other week and saw two men selling waterbeds in the fourth floor lounge.

The Education Office Researcher for the students' association (CUSA), said it graphically illustrated to him how commercial the building has become, even in the short time he's been at Carleton.

More than that, it was a sign of how radically altered our thinking has become since the flower-child Sixties, he said.

Coupar was hired by CUSA at the beginning of last year's fall term. He and Barb Bailey were given a mandate to consolidate student involvement in political

activities, and educational opportunities.

It hasn't been easy. Even students' council doesn't seem convinced anymore that such things are important, he said.

"When I first came to Carleton, I was actually depressed by the opulence. I couldn't believe a students' association had wall-to-wall carpets."

Coupar comes from the University of Victoria, in British Columbia. The students' association there was so broke, he said, "to put out a leaflet was a major expense to us. It nearly killed us."

The students at Carleton, as at other Ontario universities, seem to have forgotten what they were fighting for ten years ago, Coupar said.

What's happened is that the current generation of student is being handed all these rights that have been won by their elder brother or sister," he said.

"They don't understand them, and they don't understand the context in which these rights came about."

As a result, you get a students' council whose prime concern is the sale of alcohol to fund other alcohol-related events, Coupar said.

"Have you every noticed how many (campus) events are organized around liquor? We've got films with liquor, speakers

with liquor... I mean, you can come in here (Rooster's) and listen to Warren Allmand over a beer," he said.

"The students' association is subconsciously promoting the use and abuse of alcohol."

said he's still optimistic that students will eventually get their priorities in order.

"There are a whole lot of things in 1977 that students haven't got," he said. "They need jobs, and they haven't got

outspoken politics is Riel Miller. As CUSA VP-External in last students' council, now an Arts Rep, Miller has often been tagged a "throwback to the Sixties" by those who don't agree with his notions of confrontation politics.

But, unlike Coupar, Miller exhibits conservatism in his reaction to the Unicentre's corporate dealings.

"I think it's an immature attitude to say cut-out the corporate so you can deal with the political," he said.

"It's like cutting off your nose to spite your face. I'm not concerned with commercialism as long as it doesn't obstruct... if it hurts students, it shouldn't happen."

Miller strongly disagrees with Coupar's view of CUSA-as-liquor-dispenser.

"What are you advocating? Are you advocating prohibition?" he asked.

"Students are either going to provide it (liquor) to themselves, or the administration is going to provide it."

"Who's going to get the profits? I think it's better that the students get it, because in the end it comes back to the students."

Miller said the real problem with the Unicentre is its disorganization and lack of space, not its corporate dealings.

"The building is extremely atomized, and very closed," he said.

"What people planned for the Unicentre and what it came to are two different things."



CUSA is not entirely to blame for its preoccupation with such things, Coupar said. After all, it's what the students seem to be asking for, he said — you never see an empty liquor hall in the Unicentre.

"It's (the Unicentre) like a big V-8 car. It's outmoded, a gas-guzzler, but you're stuck with it. These people just aren't willing to unload it."

Despite his criticism, Coupar

them, they need free tuition, dental plans and housing."

"I think that the CUSA capitalism will only cease to exist when council members are elected to erase it...."

"I don't think it's going to happen this year. It might happen in the next election... I think they eventually will say, enough is enough."

The other person on campus generally associated with

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EDITORIAL NOTES

Invitation to disaster

The students' association (CUSA) are proving themselves to be good sports in hiring Dan Perley as their chief electoral officer. But they are also inviting all kinds of difficulties.

Last year, Perley, as leader of the Raven Party, engaged in a bitter and unsuccessful contest for the presidency of CUSA.

Last week, the victor of that set-to, CUSA President Ben Lachance, in a gracious move, hired the vanquished Perley. As chief electoral officer, Perley would be responsible for the organizing and running of CUSA's spring elections and Oct. 26-27 by-elections.

That is a role Perley admits might put him in a ticklish situation.

Having an avowed right wing political profile, he is worried he may be seen as an unbiased observer in disputes involving political decisions.

In order to assure everything

will be run on the up and up, Perley has approached three university officials, *The Charlton's* editor, Stephen Cole, CKCU Station Manager Randy Williams and Ombudsman Liz Hoffman to act as a board of "impartial observers."

The three refused, suggesting it's not their job.

The point is that if Perley sees himself as being in a compromising position as electoral officer, he never should have run. A corollary to that, is, of course, that CUSA never should have hired him.

Perley said he has promised Lachance that he would maintain a non-political stance in the job. Well, it could be argued that a promise is a promise. And if Perley's selection proves to be a bad move, Lachance will no doubt be disappointed, but he shouldn't be surprised.



Dan Perley

600 words

Who controls CKCU?

I'm not at all sure what either party has in mind. After attending the Broadcast Policy Board meeting on Tuesday Oct. 11 as a concerned student I may now have a better idea.

Let me briefly cover the issue I'm talking about. Last June, CKCU-FM decided to take Radio News, a program produced by Carleton Journalism students off the air. The reason, according to Randy Williams, the station manager of CKCU-FM, was that it did not meet the standards of the station.

Several hundred students at the School of Journalism discovered when they returned in September that a valuable educational benefit, Radio News, had been switched to AM.

Now, for any prospective journalist in the department, the motivation to perform and to feel real-world pressures has been taken away. Tuesday, the School of Journalism attempted to put its position to the Broadcast Policy Board.

Briefly, CKCU-FM is a university radio station and should provide a vehicle for student journalists to participate. The removal of Radio News ends that participation.

The School of Journalism has designed the radio portion of two courses to accommodate to the best of its ability CKCU-FM. They have hired a full-time radio advisor, given students voice training, insisting this be a prerequisite to on-air experience, and increased the 'news hole' to

cover Ottawa U, Algonquin, and the wards of Dalhousie and Centretown.

CKCU-FM replies--not enough, while embarrassing students who are among the most enthusiastic and keen on the campus by telling them their work is frankly, to quote Randy Williams, terrible.

Tuesday's BPB meeting accomplished nothing except to make clear the animosity between the School of Journalism and CKCU-FM.

This is not a new conflict. It has been going on since I entered the School of Journalism four years ago. The newsroom was constantly aware of the pressure placed on them by CKCU-FM to perform.

It is not a pressure similar to newsroom pressure. Instead, it is a pressure that says, 'do it right or get off the air.'

Should the campus radio station not be educating? Is this not its mandate as set out in the CRTC Promise of Performance? Who runs the show here?

One more question should be asked. Does the radio station dictate policy to the university, or does the university dictate policy to the radio station? We should not forget who funds CKCU-FM in part.

What does CKCU-FM receive in return? They receive a service that helps to inform the university community. This service gives exposure to campus spokespeople and lets their views be known. Why give that up? You have a respon-

letters

The sound and the fury

Sir: Never have I enjoyed the usual garbage they blast over the P.A. system in the swimming pool area. In fact, most of the noise gives me a pain. But Rock and Roll and Pop Stuff are what the Life Guards usually favour and I'm quite convinced that the P.A. system is really for the Pool Guards. Over two years ago I finally wrote to the Athletic Director asking for peace in the pool. I had an answer that the Athletic Board said there couldn't be silence (curious,

sibility to all students, not just journalism students, to provide useful, timely information.

I covered the CRTC hearings when they gave CKCU-FM its license two years ago. I was excited at the time by the possibilities open to me as a student journalist. I would be understanding if I said the enthusiasm is gone.

But I do have an idea if you're interested. How about the five o'clock Progressive Jazz Campus News Forum with Miles Davis...oops...I mean Tom Davis.

Tom Davis
Journalism rep

that) but I was welcome to bring my own records. I brought them, but the Pool Guards wouldn't always play my choices, and sometimes those guards were so surly or sulky it was most unpleasant. Sometimes they'd play just one side of a record and then I'd have to endure the screeching they favour. However, at times there was an amiable pool guard who cheerfully played Mozart, Beethoven, etc. About a year and a half ago in the early morning swims there was an agreeable red-haired chap. But too often I'd go home vowing to complain to the Athletic Director again. This summer my patience finally snapped and I scrawled some cranky lines for the suggestion box. Except for a couple of bad days this has been effective, and now they do play the "serious" music I bring. It would be helpful if others would rally around and support the Cause. I expect there are many timid souls who have just stopped swimming because of

the hideous racket. I seem to have been waging my battle against it single handed. Now if they'd just stop playing those dreadful radio stations in the Sauna... maybe someone would like to help clean up the Sauna.

Faithfully,
Margaret Halferdahl.

Not our fault

To Whom It Concerns: I would like the Festival of the Folks workers to know that the Festival organizers submitted the list of people to be paid to the CUSA executive twice. Twice we were refused release of the funds to do so. Now that there has been a change of heart, we hope to do this as soon as possible.

Yours truly,
Denise McConney
Project manager - YCW
Festival of the Folks

The Charlton does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

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SPORTS

Carleton loses 40-1

Rude awakening!

Howard Bloom

Being mentally prepared for anything in life can be a key to success. In football, it's essential.

After last week's stunning upset of Ottawa U's GeeGees, the Carleton Ravens came back down to earth last Saturday, losing 40-1 to the Queen's Golden Gaels.

"I'm obviously disappointed by the loss, but at the same time I'm not, that surprised. The entire coaching staff felt all week that the team was away on a cloud and weren't ready," said head coach Bryan Kealey.

"I think some of the players thought after they beat Ottawa U. that our season was over," said defensive coach Dick Adams. Having lost every game last year except for one tie, and almost winning the Panda Game, turning around and beating Ottawa U. might have been a little too much for the team to handle. When a team is so inexperienced, it's tough on them mentally to come back."

Before the game was two

"Wherever we went, they went the other way. We couldn't do anything right. We would slant right, they would go up the middle. We went up the middle and they would go to the outside," said defensive lineman Chris Thompson.

The Ravens seem to have learned something from the humiliating defeat. They are already looking ahead to the game against Bishop's at Carleton next Saturday.

"It's all contingent on the team staying together and not letting this get us down. The players as a unit, took this game much too lightly. We've got to work a lot harder this week and get ready for Bishop's," said veteran defensive back, Steve Benoit.

Kealey was asked what the team would have to do in preparation for Bishop's next week. "The team is now at an emotional low. We're going to have to call on their pride this week. The coaching staff will have to work the team hard and show them what they did



Queen's quarterback Jim Rutka.

minutes old, Queen's had a 14 point lead. Gary Cook fumbled the opening kickoff giving Queen's excellent field position. Gaels' Larry Small scored an 18 yard touchdown when he elected to run after juggling the snap on a field goal attempt.

On the Ravens' first offensive play, quarterback Mark Lee threw an interception. Moments later, Gaels' quarterback, Jim Rutka ran for another touchdown.

Stunned by the two early majors, the Ravens never got on track. Players missed easy tackles and the offense never got started. Tom Logan replaced Lee at quarterback for the second half but this didn't help much either.

A punishing ground game accounted for 419 of the Gaels 439 yards total offense. The Carleton defense gave up fewer yards rushing in their previous four games combined.

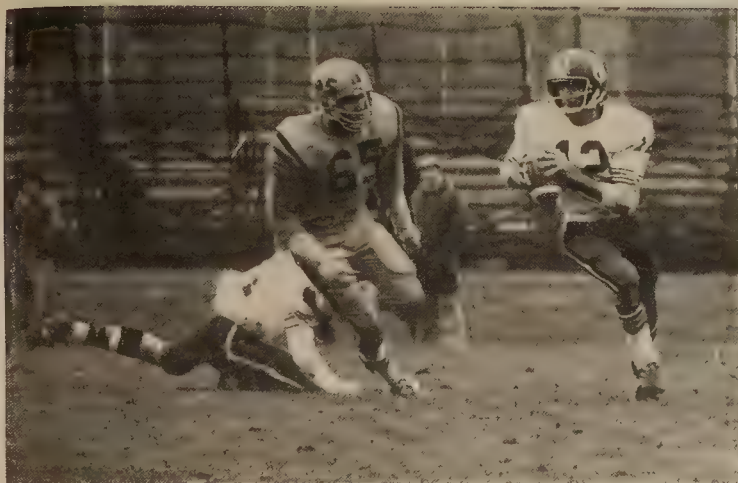
It was a rough day for the Ravens' defensive line.

wrong," he said.

It's sudden death from here on in for the Ravens since they need to win all three remaining games to make the playoffs.

Top ten football rankings

1. University of Toronto Varsity Blues
2. University of Western Ontario Mustangs
3. St. Francis Xavier University X-Men
4. Acadia University Axemen
5. University of Alberta Golden Bears
6. McGill University Redmen
7. University of Calgary Dinosaurs
8. Wilfred Laurier University Golden Hawks
9. Bishop's University Gaitsers
10. University of British Columbia Thunderbirds



Carleton's **Tom Logan** (12) replaced Mark Lee at Quarterback after Lee bruised his hip in the second quarter of last week's game against Queen's.

Panda-monium

Jane Telley

The Ravens and the Gee Gees aren't the only people who get ready for the Panda game early.

The Panda band is tuning up, Carleton residence cafeteria management is looking around for non-throwable food, and Lansdowne Park security is hiring extra men.

Wineskins disappear early from Ottawa stores, and no doubt the thousands of students who are planning to attend the annual football match are stocking up on liquor.

And somewhere at Ottawa University, Pedro the Panda is being dusted off.

Carleton University has been playing football against the University of Ottawa ever since the Ravens were formed in 1947. Pedro has been part of the action since 1955.

The Panda tradition started as a publicity stunt to draw people's attention to the annual Thanksgiving football game between the two Ottawa universities.

According to The History of Football, a research paper compiled by Carleton Journalism professor Joe Scanlon and his students in the 60's, Pedro was bought as the trophy for the Oct. 10, 1955 game.

An enterprising Ottawa University student, Brian McNulty, had the panda displayed in a downtown jewellery store before the game. Students broke into the store and established the tradition of stealing the Panda.

The police, jeweller, and newspapers were in on the gag and the resulting publicity for the Panda game has annually attracted Canadian college football's largest crowds. Only the recent interest in the College Bowl has rivalled it.

The Ravens won the first Panda game and triumphantly brought Pedro to Carleton. But as Scanlon pointed out, "Winning is one tradition Carleton has not upheld."

Of the 22 Panda games played, Pedro has returned to Carleton only five times. Scanlon remembers the 1964 game as one of the best.

"Ottawa U. brought the Panda to the game in a Brink's truck. Since it was around Thanksgiving the students bombarded the truck with pumpkins."

A general consensus is that last year's game was so interesting, many inebriated put down their drinks to watch.

Ravens coach Bryan Kealey is quick to point out that while the Ravens haven't won too often, they haven't done poorly either.

"There have been a lot of close games and a lot of very good games," he said. "Last year's game was a good one."

A general consensus is that last year's game was so interesting, many inebriated fans put down their drinks to watch.

The local newspapers, photographed the usual quota of unconscious students and lively merry-makers, but conceded that the crowd was better behaved than usual.

Not that precautions won't be taken for the game one week from tomorrow. Carleton and Ottawa U. take turns providing security personnel for the Panda game. This year it is Ottawa U.'s responsibility. Off-duty policemen are also hired to maintain some semblance of order.

A feature of this year's Panda game may be the 31 piece Panda band that has been serenading the Ravens for the past two years.

When five trombones, four saxophones, four trumpets, three drums, flutes, clarinets, and a tuba get together they can pierce any drinker's fog.

"We play tunes that most students can recognize, and catchy tunes too," explained the band's executive advisor Wally Larocque, a fourth year Political

Science student.

Catchy tunes?

"Vampy music, pieces like The Pink Panther and The Stripper."

The band originates in the Carleton University residences, where school spirit usually peaks on Panda week-end.

"We're just planning our menus for Panda now," said Dave Sterritt, the Assistant Director of Housing and Food Services.

"Things often get out of hand at the Saturday evening meal when the students get back from the game," he said.

"Saturday night is steak night so hopefully no one will throw those around. We won't be serving any rolls though. They're expendable and could become ammunition."

"No baked potatoes either, and no cream pies."

Sterritt said he couldn't remember a year when a food fight hadn't broken out in the cafeteria in residence during Panda day.

Usually management is beefed up to discourage such activity, and in past years no visitors have been allowed to buy a meal ticket.

Things aren't as bad at The Pub in the Unicentre Saturday night.

"We might put on an extra bouncer or two," said Liquor Operations Manager Marty Doyle.

"Usually there's no trouble though. People are just too wiped by that time," he said.

shorts

The Carleton Fencing Club is holding instructional classes for both beginners and experienced fencers. The instructor is the former coach of the Danish olympic fencing team. The classes are held Monday and Thursday evenings from five to seven in the multipurpose room of the gym.



POLL CLERKS

are needed for the fall by-elections. Applications are available in the CUSA office, Room 401 Unicentre. Some experience preferred. Clerks paid \$2.75 per hour. Dates: Wednesday, October 26, 9 a.m. - 9 p.m. and Thursday, October 27, 9 a.m. - 6 p.m. This election is subject to acclamation.

Applications must be in by 12:30, Tuesday, October 18, 1977.



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As a first step, we invite you to visit your placement office and obtain a copy of our literature. Additional information is also available in our information binder in the placement office, and job descriptions have been posted. If you are still interested after reading about us, send me your resume indicating your area of interest. You can count on hearing from me within three weeks after forwarding your resume.

Please write in complete confidence, including a recap of your achievements to: Mr. R.D. Chan, Manager of Employment, P.O. Box 355, Station 'A', Toronto, Ontario, M5W 1C5.

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un-
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Maureen Smith, where are you? Have searched far and wide all summer, even asked Nick, but you seem to have disappeared. If you have any idea where you are, please call at 514-737-2473 or 342-0737 if you're sure that you're Maureen Smith, formerly of the 'Toban, you can even call collect (three minutes or less).

Free Room and Board on country estate on Rideau River, 5.9 miles from Carleton University. In exchange for housekeeping and babysitting duties for single parent, professional, one school age child. Drivers license essential car and French-speaking desirable. Full house privileges, could be ideal for full or part-time student. Phone 825-3248 between 6 - 8 evenings. Serious enquiries only please.

I would like to receive replies from students at Carleton listing the three twentieth-century, and the three earliest philosophers that they believe has the greatest influence on modern university teaching and contemporary society. Responses will be used in a survey to determine a few basics in the philosophic thinking of students primarily in the humanities. Lloyd Bonnell, 35 Mt. Batten Road, Corner Brook, Nfld.

Help Wanted: Messengers for singing telegram company. We are looking for more than just another pretty voice. Those with the ability to captivate an audience please call Kathe at 235-6155 for an audition.

Motorcycle Mechanics - could you put a set of valves into a Honda 90 without charging me the world? If so call Wally at 234-1653.

Writing Tutorial Service - will offer free tuition to all students who need extra help in improving their writing. Individual tutorials may be arranged by coming to Room 1728 Arts Tower or by telephoning 231-6749 between 4:00 and 6:00 p.m., Monday to Thursday. For the tutoring sessions, students are asked to bring a sample of their written work as a basis for discussion. The Service is offered free of charge to Carleton Students.

A Red Cross Blood Donor Clinic will be held in the Main Hall, Uniceentre Monday, Tuesday and Wednesday October 17, 18, and 19 from 11:00 a.m. to 4:00 p.m.

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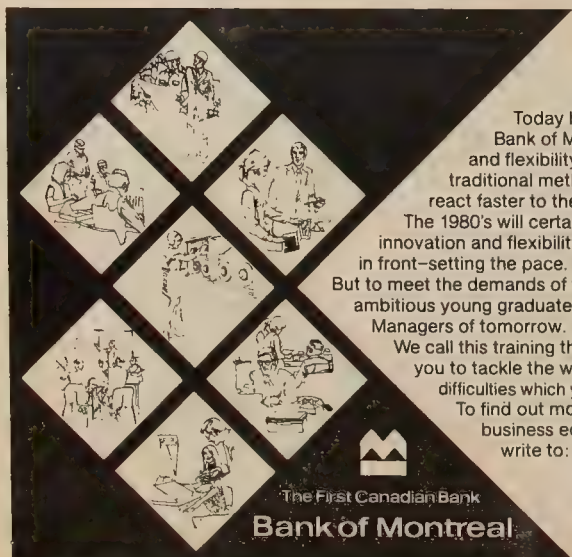
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Interviews will be held on campus November 28 and 29.



Lame, lightweight and ridiculous

revue

Sex, Violence and Guitars
The Blue Gardenia
Oct. 3-Dec. 15

Phil Shaw

It's like the old moviehouse newsreels used to say: "Time marches on!" And time has most definitely left behind such productions as *Sex & Violence & Guitars*, and its predecessor of last year, *Sex & Violence*.

The current presentation is very lightweight. The four performers, three men and one woman, make few costume

changes and rely on a minimum of props. Their accompaniment is a pianist of the church choir variety who shuffles her sheet music. This quintet makes its way quickly through about an hour's worth of blackouts, skits and mime.

Authors Frank Daley and Paul Gaffney provide only the comedy traditional to this form: "unexpected" twists, running jokes, punch lines, puns, quickly sketched stereotypes, and late in the show when the audience's booze quotient can take it, dirty words.

There's no new spirit of adventure in their humour. A man makes his marriage proposal in an East European language as his fiancée sits demurely through the whole thing. He pops the question. She

screws up her face and gives him a big juicy Bronx cheer.

A female sports commentator wants to explain football to "the girls." An allusion to the T formation sees two football players bring out two cups and two saucers. A sweep round the right end is illustrated by miming a broom.

One running joke has Rocky continually dropping into Adrian's house. His affection usually means she gets beaten up. Rocky doesn't know his own strength, huh, Adrian? There are jokes about the CBC and Margaret and the post office and Nazis.

Much of this is only tired and clichéd, but it's the use of stereotypes that should get *Sex & Violence & Guitars* into a lot of trouble. Considering the show's audience is Ottawa's slightly conservative, white middle class, there can't be any truth to the argument that its portrayal of Pakis, frogs, kikes, chinks, hunks, and spics is of the enlightened Norman Lear variety. This audience is not laughing at how outdated and ridiculous racial and sexual stereotyping is. It's laughing at all these funny little deviants.

Queers, too, get a few cheap shots. The show's attitude towards women, however, has been cleared up since last year's *Sex and Violence* when "my companions" saw fit to boo several lines.

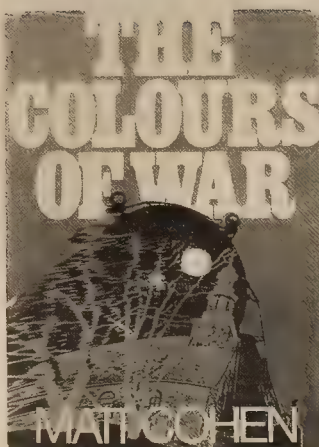
The few good moments include a long, disjointed impersonation of poor Peter Gzowski, a taped satire of the soft and lame CFMO-FM radio sound, and an exaggeration of the feminist wish to take the syllable "man" out of such words as "manpower" which extends to Manitoba, mandolin, and manure (Personitoba,



personadain, and personnure).

The two strongest moments of the evening are mimist Jiri Stanislav's portrayal of David's evolution into Goliath, and an interview with an assembly line worker who stuffs the slip of paper into new pants pockets which says "checked by No. 17." This, at least, is a sophisticated and funny look at the labour scene: there is humour to be made out of an intelligent handling of alienation and boredom. How else has Samuel Beckett been able to afford life in France all these years?

A nightmare vision of Canada



books

The Colours of War
Matt Cohen
McClelland and Stewart

Jacqueline Seck

Matt Cohen's vision of war is frightening. In his new novel *The Colours of War*, he presents Canada as a police state, and the book takes on the quality of a nightmare.

In this strange setting Theodore Beame, the main character, tries to find love and an understanding of himself. There is little plot development in the story; Beame is travelling by train through Canada and this journey lasts for the greater part of the novel. Instead, the author writes of the colours of war, of the battle within each individual, and the fight for communication with one another.

In Cohen's imaginary presentation of Canada a generation hence, the nation is: renouncing revolution, and is short of food and fuel. A police state is created

where bloodshed and violence are commonplace.

Amid this chaos, Beame retreats to memories of his childhood, and to tranquil thoughts of nature. He sees "wallowing green fields" and dew which reminds him of "broken glass" on lawns. These fragile images of nature are contrasted with the brutality of war, as Beame struggles to keep alive through the novel.

Another shade of war is the inner conflict within Beame and those whom he meets. Throughout his life, Beame experiences isolation. He leaves his parents because he is unable to communicate with them, and ten years later he fails to find an honest relationship with Lise, his lover.

At one point in the novel, Beame feels himself divided in two, half of him a young, naive child, the other half a soldier without an army. This is how he tells his story, bouncing back and forth in this schizophrenic state of mind.

On a train ride which lasts through the novel, Beame meets different people, few of whom are of any importance. Their significance is that each one is confused about himself, privately battling out a war to try and discover who he really is.

Cohen is suggesting that no person can ever fully know another. Beame never manages to understand Lise, though he tries desperately to communicate with her. Each individual's emotional battle within himself (reflected in the war-torn country) finally leaves them as isolated, lonely figures.

Beame's fight for love is another form of war which he must endure. After ten lonely years, Beame believes he has found love in Lise, and his hope for communication is rekindled. But he never learns to understand her, and on returning to his hometown her importance diminishes. For it is here he finally finds love with the one person he needs, his father.

Jacob Beame is omnipresent throughout his son's experiences, and Theodore Beame thinks of his father constantly. Each blames himself for the lack of love between them. At the end of the novel, Beame finally finds love in his communication with his father, and peace is restored within him.

The author was born in Kingston, Ontario in 1942, was brought up in Ottawa and now lives in Toronto. He has written four previous novels, among them *The Disinherited* and *Wooden Hunters*. In this latest work, he combines cruelty, beauty and war in an imaginary setting that is made realistic in a disturbing way. The effect is startling.

The cryptograms of Steely Dan

records

ája
Steely Dan
ABC Records

James Hale

From the always impenetrable lyrics of Donald Fagen to the album's phonetic title, *ája* is a fascinating new cryptogram from Steely Dan.

The most inscrutable ingredient in the cryptogram, however, is the virtual disappearance of Walter Becker. With the exception of several brief solos, Becker appears on only two numbers. And you have to speculate, referring to Steely Dan's history, whether he will follow the exits of Jeff "Skunk" Baxter and Denny Dias.

Once again Fagen and Becker have chosen the top jazz session-players in Los Angeles (personnel from *The Crusaders* and *Weather Report*) to showcase their music. Steely Dan's intricate melodies

and intelligent lyrics gained them a respect in jazz circles.

With *Katy Lied*, their fourth album, the sound began to be more defined by horns. The once trademark guitar exchanges between Baxter and Dias are missed, but you can't argue with musicians of Wayne Shorter's calibre.

The opening track, *Black Cow*, establishes the tone of the album with a full female chorus and Chuck Rainey's steady bass.

The title song introduces an Eastern element. Fagen's intriguing lyrics lead into a long instrumental interlude punctuated by Victor Feldman's Hollywood oriental vibraphone solo and a beautifully constructed sax solo by Wayne Shorter.

Fagen creates a portrait of a loser on *Deacon Blues*. The song expresses one man's romanticized pride in the face of defeat:

I'll learn to work the saxophone
I play just what I feel
Drink Scotch whiskey all night long
And die behind the wheel
They got a name for the winners in the world

I want a name when I lose
Home At Last, despite a somewhat thin synthesizer solo by Fagen, is the mainstay of the second side.

Peg and Josie represent the only real weaknesses on the album. Rainey's bass becomes repetitive and one misses Becker's always expressive playing.

The music on *ája* is as accessible as last year's highly successful *The Royal Scam*. And the band's plans for their first major tour in some time may well make Steely Dan what they have long shown signs of becoming: the premier American band of the seventies.

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What we've got is extended Library hours. However these hours are experimental during the first term only.

C.U.S.A. is now negotiating with the University to extend Library hours. The new permanent hours will be based on the use of the library during this experimental period.

A similar experiment will be held during the next summer term to establish better summer library hours.



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Sunday

12:00 to 10:00

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closes at 8:00

THIS WEEK AND MORE

14 friday

Highstreet performs in the Pub, level one Unicentre, tonight and tomorrow from 8:00.

Rooster's presents Dave Essig, tonight and tomorrow evening from 8:00.

The Political Science Forum focuses on the situation in South Africa during a weekend-long seminar today and tomorrow. It opens this evening at 8:30 in the Mainhall, Unicentre with several short films and a discussion period, and continues all day tomorrow from 9:30 in Southam Hall, Theatre 'B' with seminars and discussion groups. Further information will be available from October 11 in Room A609 from D. Berkowitz.

The Big Sleep, at 7:30 and 9:30, and **The Rocky Horror Picture Show** at midnight, are the Towne's features today.

17 monday

Carleton's Women's Centre holds a Lesbian Drop-in today at 4:30 p.m.

Kenny Barron, a jazz pianist is featured at Theatre de l'Île in Hull tonight.

Harry Howith reads his poetry tonight at 8:00 in The Second Space Theatre at 20 Graham Avenue.

18 tuesday

Cousin, Cousine is featured at the Towne tonight at 7:30 and 9:30.

19 wednesday

Lina Westmuller's Swept Away is featured at the Towne tonight at 7:30 and 9:30.

Menaka Thakkar, a Canadian-born traditional dancer will give three performances at Ottawa University today: in the morning at 11:30 in the Music Department, at 2:30 in the afternoon in the Theatre Department and in the evening in the University Centre Odeon at 8:00.

The NFT presents a double-bill of westerns tonight with **Nicholas Ray's Johnny Guitar** at 7:30 and **Fritz Lang's Rancho Notorious** at 9:30.

16 sunday

The Sunday Night Movie at St. Pat's College this week is **The Ritz**. Screening are at 7:00 and 9:15 in Room 100 at St. Pat's.

Continuing at the NFB Photo Gallery is an exhibit of the works of Vahé Guzelimian, Stephen Livick, Scott MacEachern and Nina Raginsky. The gallery, located at 150 Kent Street, is open daily from noon to 6:00.

Ballet National Festivals de Espana, a company of folk, classical and flamenco dancers from Spain, is the only presentation in the NAC Opera this week, tonight at 8:30.

Terre em Transe, a 1966 feature from Brazil, is featured this afternoon at 1:30 and 3:30 at the Towne, followed at 7:30 and 9:30 by **Silver Streak**.

Dr. Norman Rose, Visiting Professor at the History Department will speak on **Zionism: Dram or Reality** in Room 356 of the Herzberg Physics Labs at 8:30 tonight.

Logan's Run is **RRRA's** feature film, to be screened at 7:15 and 10:15 tonight and tomorrow evening.

Luis Bunuel's The Young One and the Cinepix feature **Pile ou face** will be screened at the NFT tonight at 7:30 and 9:30.

The Arms Race is the topic of a lecture by **Dr. James Caporaso**, Visiting Professor at The School of International Affairs presented by the International Affairs Club at 11:30 this morning in Room 352 of the Herzberg Physics Labs.

Margaret Scrivner, Minister of Finance in the Ontario legislature is the Rooster's lunchtime speaker today at noon.

15 saturday

Donations for the School of Architecture's annual Fall Auction will be collected today and tomorrow. Calls for the pick-up of donations will be accepted at 231-7471 during the day and at 231-6668 evenings.

Bishop's meet the Football Ravens at Raven Stadium this afternoon.

Mel Brook's Silent Movie will be screened at the Towne tonight at 7:30 and 9:30, followed at midnight by **The Rocky Horror Picture Show**.

Frank Capra's Lost Horizon and **Mr. Deeds Goes to Town** continues the **NFT** retrospective of his works tonight at 7:30 and 9:30.

The Graduate Assistants Association (GAA) is holding an information and education session from 9:30 this morning in the Old Music Listening Room on level one in the Unicentre.

University of Ottawa's Progressive Conservative club is holding a day long conference on Canadian Unity with guest speakers including **Flora MacDonald**, **Dr. William Shaw** and a representative from the Parti Quebecois. Phone **Ken Deckert** at 234-1413 for further details.



La Compagnie du Centre national des Arts' production of **Partage de midi** continues nightly in the NAC Studio until the end of the month. Pictured above are **Sophie Clément** and **Guy Nadon**.

19 wednesday

Lina Westmuller's Swept Away is featured at the Towne tonight at 7:30 and 9:30.

20 thursday

Robert Altman's Nashville, will be screened at the Towne tonight at 6:30 and 9:30.

The NFT's Frank Capra Retrospective continues tonight with **It Happened One Night** at 7:30 and the **Bitter Tea** of general Yen at 9:30.

21 friday

Network is featured at the Towne tonight at 7:15 and 9:30, followed at midnight by the **Rolling Stones** in **Gimme Shelter**.

Deadline for all submissions to **This Week and More (TWAM)** is the Friday (noon) of the week prior to publication.

Compiled by **Karen Shopsowitz**, **Mary Fitzhenry** & **Sue Craig**.

Andy Borkowski

Penguin Productions will soon be two years old. Given the average life-span of an alternate theatre company, this alone implies they must be doing something right. Why hasn't Penguin gone the way of such ill-fated troupes as The Theatre Resource Centre, Sequitir and Emmer Wheat? The answer so far has been their ability to tastefully compromise their objectives to commercial preferences.

Artistic Director, Don Bouzek and company realized that Ottawa's theatre-going public were not to be wooed by an onslaught of the esoteric. So, during the 1976-77 season, they stuck to established material such as Tennessee Williams' *Glass Menagerie* and Samuel Beckett's *Waiting for Godot*. In doing so, Penguin managed to build up a large audience without compromising their reputation as a serious theatre company.

With the 1977-78 season, Penguin is moving away from this "tried and true" formula, placing more emphasis on new material.

The Penguin Performance Company opened its season Oct. 6 with American playwright, William Hauptman's *Domino Courts* and two short plays *Prophecy* and *Calling for Help* by Peter Handke.

While Hauptman's work is new to Ottawa audiences, Handke is well-remembered by some for his *Ride Across Lake Constance*, which was the subject of controversy when produced at the NAC in December 1975. During that production, many members of the audience disgusted or disappointed with Handke's mode of presentation, hurled abuse at the stage while others walked out. But some hailed *Lake Constance* as the most exciting thing the NAC had staged in years.

Bouzek said *Prophecy* and *Calling for Help* (the plays Penguin is staging) are drawn from the playwright's earlier work and differ from *Lake Constance*. Bouzek said Handke is not new to Ottawa. But, he said the NAC was not the place for his work and he deserves a second chance.

Both *Prophecy* and *Calling for Help* are "speak pieces" in which Handke expresses his concern for the deadening of language through overuse.

"There are just too many commercials on TV," said Bouzek, "too many flashing signs when you walk down Elgin Street. As a result words get hollowed out. They don't mean anything anymore."

"In his preface to *Prophecy*, Handke states that 'the world booms with metaphor.' What he has done in these plays is to take the metaphors and clichés already created by society, and rework them to underline their meaninglessness.

Prophecy is the first piece presented. The actors stand at the four corners of the audience and recite a series of similes ("The rabbits will multiply like rabbits" etc.) They are made up in white death masks and wear long grey robes with close fitting black hoods. Each is illuminated from the shoulder up by an overhead spotlight. These effects combine to limit expression to the voice and face. The play builds like a piece of music, employing several techniques including choral work, individual delivery of lines and a staggering of lines which creates an echo effect.

The cast moves from *Prophecy* into *Calling for Help*, which follows the format of a TV quiz show. The contestants are required to guess a secret word which is flashed to the audience by the host.

The secret word is "help", but the contestants spin off a series of phrases which reflect the various types of verbal debris with which our society has become cluttered. These range from sententious statements like "The crippled

ARTS theatre

Penguin's new season

The challenge to theatrical conventions



can't be blamed for being crippled," through journalistic and commercial clichés, to Nazi rhetoric.

To each wrong answer, the host responds with a peremptory "no." But as the contestants get closer he uses the word "no" as a sign of encouragement through the use of gestures and voice tone.

As they get warmer, the actors grow more frenzied, jumping up and down on their chairs and finally leaving the set altogether to pursue the host into the audience. The contestants come closer to the answer but they can't cut through the clichés in which they are ensnared.

Finally one of them throws up her hands in desperation and cries "help," thus discovering the secret word by accident.

In *Prophecy* the use of tone and rhythm is so effective that the viewer loses all sense of what is being said and becomes totally absorbed in the interplay of sound.

The approach in *Calling for Help* is less subtle but equally effective. One becomes so involved in the game that one is tempted to shout out the answer in exasperation with the fumbling contestant. At the points where they draw close, you find yourself drawn to the edge of your seat in the same fever pitch of excitement as that which possesses the actors. In both plays, Handke has used the form admirably in the expression of his message.

occasion is the reunion of Floyd and Roy, two gangsters who once terrorized the state as the Hot Grease Boys.

Each of the four characters, (Floyd, Roy, and their wives Ronnie and Flo) harbour some illusion stemming from Hollywood mythology. Floyd harkens back to the days when he and Roy pretended they were movie stars while robbing banks. Roy attempts to play the part of slick northern mobster-cum nightclub owner. Ronnie has a penchant for ghost stories, while Flo dreams of the day when she can enter a restaurant and order a "blue plate special", just like the movie stars.

Hauptman outlines a process whereby each character's illusions are established and then stripped away leaving them floundering helplessly. The shift from delusion to disillusionment is accompanied by a stylistic shift from surrealism. It is here that Hauptman runs into structural problems.

Rather than following a unified line, he has allowed each of his characters to develop at a different rate. For example, the self-assured Roy is reduced to a blubbering coward in boxer shorts and a black Lone-Ranger mask. While Flo, who has remained almost silent through most of the first part of the play is only beginning to tell us of her illusions.

The result is the lack of a definitive turning point for the play as a whole. This omission marks a serious departure from traditional dramatic structures (i.e. beginning, climax, turning point, anti-climax, end). Whether or not this constitutes a serious flaw in the writing is open to question, depending on your view as to the value of traditional structures.

Nevertheless, when the characters have all reached their stage of final disillusionment, the viewer's understanding of how they got there is not as clear as it could be and the play ends before one is able to get a grasp on what has happened.

All three plays are well acted, however. John Nolan is well known to Penguin audiences, having turned in commendable performance in all of the company's productions last season.

Nolan is a joy to watch. His energetic comic style and his acute sense of timing add colour and depth to each of the plays presented. John Koensgen (best known for his performances as Pozzo in Penguin's *Godot* and as Norman Merrick in *Sock'n'Buskin's Eschaton* last year) provides an excellent balance to Nolan's light, jabbing approach with his deep resonant voice and commanding stage presence.

Kathy MacLellan takes a back seat to Koensgen and Nolan in the Handke plays but the unaffected simplicity with which she beguiles her audience as the timid and awkward Flo in *Domino Courts* helps carry the play through some of its weakest moments.

Beverly Wolfe makes her debut with Penguin in this production. Her performances in *Prophecy* and *Domino Courts* are both sensual and alluring, but she falls somewhat behind in the furor generated by her counterparts in *Calling for Help*.

The Handke plays are the definite high points in this presentation. The playwright has taken familiar verbal expressions and used them in innovative formats that work. Bouzek has done his homework on both plays, lending them an interpretation which brings them to life.

While the same cannot be said of *Domino Courts*, Hauptman must be credited for his attempts to challenge theatrical convention. Both authors make valid statements about our society and, more importantly, they make use of the dramatic medium in new and innovative ways, which stimulate the viewer into asking himself some serious questions about theatre as an art form. This type of stimulation is something one seldom gets from the traditional fare normally offered by Ottawa's theatres.



Pictured above Penguin Production's Artistic Director Don Bouzek, is a scene from the production *Domino Courts* featuring Kathy MacLellan, Jim Nolan and Beverly Wolfe.

Domino Courts is less successful in this respect. Hauptman has taken Handke's concern with language and extended it to the use of images. In this play he uses the pop cultural stereotypes generated by Hollywood. The setting is a tourist court in Oklahoma during the depression. The

Part time students

The difference is like night and day

Volume 7, Number 9 October 21, 1977

THE CHARLATAN

**Who are they,
and what are they paying for?**



THE CHARLATAN

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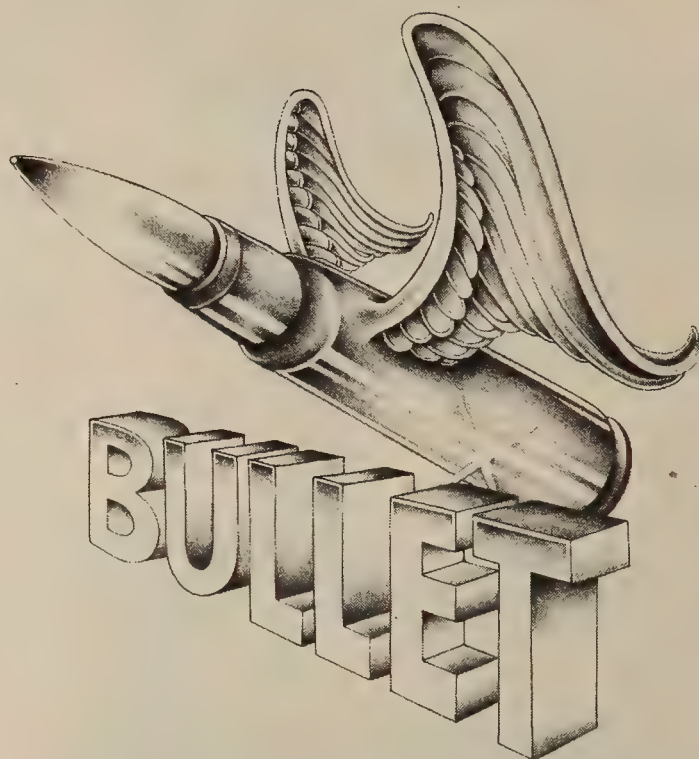
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THE CHARLATAN

Volume 7, Number 9
October 21, 1977

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Rhodesian Patriotic Front leader Canada gun-running to boost Smith regime

Robert Albota

Joshua Nkomo, co-leader of the Zimbabwe black nationalist Patriotic Front, claims he has evidence certain elements in Canada are participating in a gun-running operation to bolster Ian Smith's "fascist" regime in Rhodesia.

Nkomo told about 350 people who crowded into Carleton's alumni theatre, Monday, that "the most sophisticated" western made weapons are being smuggled out of St. John's Newfoundland.

He said they are being shipped to South America where they are then transported to Cape Town, South Africa for delivery to Rhodesia.

"I have documents to the effect that arms for Smith originate from a port in Canada known as port St. John," he said.

Although Nkomo admitted he did not know where St. John was, Nkomo's aide later said it was St. John's Newfoundland and not St. John, New Brunswick.

Nkomo said he has no idea who is supplying or manufacturing these arms.

A spokesman for External Affairs said the department found the allegation hard to believe.

He said if there are weapons being sent from Canada to Rhodesia, the government would put a stop to it. External Affairs Minister, Don Jamieson met with Nkomo yesterday after The Charlattan had gone to press.



Joshua Nkomo

In his speech Nkomo attacked Canadian banks and other unnamed institutions for cooperating with financial institutions in New York, London, Paris, Bonn, and Johannesburg.

Rhodesia has mineral wealth in copper and chrome which, according to Nkomo, appeal to western industrial nations.

He said financial institutions in foreign countries have kept Rhodesia afloat despite economic sanctions imposed on it by the United Nations since Ian Smith declared Rhodesia's independence in 1965.

Rhodesia has been shunned

by the international community because its white minority of 270,000 has refused to give the 6.5 million black population any control of the government.

Since Dec. 1972, guerrilla attacks along Rhodesia's border with Zambia and Mozambique have escalated, taking the lives of over 6,500 black insurgents, Rhodesian soldiers, and civilians.

Nkomo, who is a primary spokesman for the rights of Rhodesia's black citizens, was the founder of the Zimbabwe African People's Union (ZAPU). He works with Robert Mugabe, director of the guerrilla movement.

"Our people, who are being murdered every day by Smith, are determined that the war will not end until Smith has been defeated no matter what suffering they have got to go through."

"We are not fighting today because we love fighting," he said. "We are fighting today because it is the only means left to us after 30 years of trying to reason with the successive regimes in Southern Rhodesia."

Nkomo spent 11 years in Rhodesian jails because he was considered a threat to the security of Rhodesia.

He said that after his release in 1974, efforts at peaceful negotiations with Smith failed because, "Smith is a racist to the bone."

The prime minister, Nkomo said, is only willing to discuss a transfer of power on his own terms.

Nkomo said it is a shame that the west does not support the Patriotic Front's struggle.

"When we have asked for help, you have told us that your country is not prepared to

continued on next page



Nkomo: "We are not fighting today because we love fighting"

CUSA needs real world hiring policy

Darlene Harapiak

John McNeil, operations director of the Unicentre, wants the students' association (CUSA) to hire students based on their qualifications, rather than on the current system of financial need.

"That's the way it is in the real world," said McNeil. "CUSA can't live on the border of the real world forever. They can pretend a lot, but sooner or later they have to face up to it."

McNeil plans to make the recommendation at the next council meeting when he gives

his annual review of hiring policies.

"I don't think it's going to pass through council easily," he said. "There seems to be some sort of tradition with CUSA that jobs and grants should be given to underprivileged students."

McNeil said CUSA's policy of hiring unskilled staff on the basis of financial need has always been a serious problem, but said this is the first time he has made a formal recommendation.

He said it is impossible to determine a student's financial

need during a job interview and said the current policy rejects people who may be the best person for the job.

He said, for instance, a

student who was too lazy to find a job over the summer and who has no money would get an unskilled job before a student who worked hard and has \$3,000 in the bank.

McNeil said waiters, waitresses and information office personnel are defined as unskilled labor. Skilled workers such as cashiers, operations personnel, bartenders and tap men have always been hired on the basis of merit, which he defines as a combination of experience, personality, and financial need.

He said CUSA always hires more students than is normal for a business operation of its size because it believes it has an obligation to help students. Last year, he said, CUSA paid \$400,000 in part time wages.



John MacNeil

The Store to ban sexist magazines?

Eugene Ellmen

Bill Mowatt, the students' association's (CUSA) VP academic, wants "sexist" literature banned from sale in The Store.

Mowatt told council Tuesday he intends to bring forward a motion next Tuesday that will ban the sale of Playboy, Playgirl, Penthouse, Penthouse Forum, Oui, and Mayfair magazines from The Store.

Mowatt said these magazines promote sexual stereotyping and treat people as sex objects.

"If we do sell these magazines, we're tacitly supporting what they stand for," said Mowatt. "I don't think there is a need for this service on campus," he added.

"I don't even know if I would put it in the context of cen-



Endangered species?

sorship," said Mowatt. "The university has a role to put forward social values and attitudes."

Mowatt disputed arguments that Playboy should be sold because of the quality of its articles. "It is unfortunate that the magazine cannot sell itself on the basis of good articles," he said.

Mowatt said that just because people wanted to read the magazines, there isn't any justification for selling them.

Arts rep. Dave Small said he will oppose Mowatt's move to ban the sale of the sex magazines.

"I'm going to oppose it on all fronts. It's a question of basic human rights."

Small did not agree CUSA has a social responsibility to ban the literature and accused students' council of censorship.

Small said this motion and the Ottawa Journal ban reflect a

"dogmatic" CUSA philosophy that "is getting out of hand."

"When CUSA gets on to this garbage, we're getting on the wrong track," he said.

Mowatt predicts most councillors will oppose the ban when it comes to their attention Tuesday. "It will create quite a backlash on the whole," he said. Mowatt wants his motion to pass, but is satisfied to be raising the issue with students. "I'll be happy if students on the whole think about the issue," he said.

The Store's manager Don Ede said the removal of sex magazines would mean a big loss in profits. He said he couldn't provide exact numbers of magazines sold, but said the magazines, especially Penthouse, are very popular with students.

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Faculty Club: \$112,000 debt misleading

Eugene Ellmen

Reports in *The Charlantan* three weeks ago that the Faculty Club is \$112,000 in debt are misleading, said club treasurer Glen McStravick.

McStravick said the actual debt to the university is \$42,000. The other \$70,000 is borrowed and repaid each year to cover the costs of food, alcohol, furniture, and equipment, he said.

McStravick said the Faculty Club should be able to turn a profit this year and repay both the \$70,000 expenses and part of the \$42,000 deficit.

McStravick said most of the \$42,000 debt was collected during the last two years.

The Faculty Club attempts to budget on a break-even basis, but membership fees and gross profits were lower than expected during the last two years said McStravick. He said last year's rent was about \$5,000 higher than expected.

Classics professor Roger Blockley, a member of last year's executive of the club was quoted in *The Charlantan* three weeks ago saying the university will have to pay part of the Faculty Club's debt.

"We are not going to even suggest to the university that they do that," said McStravick. "There has never been any suggestion that the Faculty Club will fold up."

He said he was misquoted in *The Charlantan* saying Faculty Club rents have risen from \$1,200 to \$21,000 since 1973. In fact, he said the Faculty Club rents were over \$13,000 in 1973.

McStravick is working with members of the club's executive committee to outline proposals to the university to repay the debt. He said he did not want to say what these proposals are before they are presented to the university.

NKOMO

continued from previous page

support violence," he said.

Nkomo said he was exasperated with the western media for its handling of the coverage of the Rhodesian war.

In reference to the killing of a six month old white baby last month, Nkomo claimed that many atrocities committed by Rhodesian soldiers go unreported.

He said the Senous Scouts, who are "legal murderers" in his view, have killed some of their own citizens in order to provoke world anger against his "freedom fighters".

Nkomo lashed out at Canadians for attaching labels such as "treaty Indians" to its native people.

"There is something radically wrong when after all these years the people of this country have not realized that they can't call people by such names. They are Canadians," he said.

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COVER STORY

The difference is like night and day

Peter Rosenberg

While Carleton is looking for more part time students to bolster its coffers, it doesn't seem to pay much attention to them once they have enrolled.

Facilities at Carleton are geared toward the full time student, even though part time evening students made up one quarter of the student body last year. And when it comes to access to facilities, the difference is literally between day and night.

"Carleton has always made a big pitch as an evening college," said Professor Roger Blockley of the Classics Department.

"It implies in its advertising that part time students get full services. In fact they do not."

Blockley said evening students do not have the same access to counselling that day students have.

"There is no university provision that there must be evening availability of professors for evening students."

"And the only office open regularly in the evening for

Another objection was the library service. The inter-library loan office closes at five o'clock, before many part time evening students can get to it. University Librarian Geoffrey Briggs said arrangements can be made to let part time evening students use the facility.

"Overnight books are no good to night students if they have to return them early the next morning," said Henry.

Problems for the part time student do not end with services run by the university administration. CUSA collects fees from part time students but makes little effort to provide services geared to their needs.

"Council has made no effort to find out about that constituency," said Chris Shute, a former special student representative.

"At some point they will have to start thinking about it."

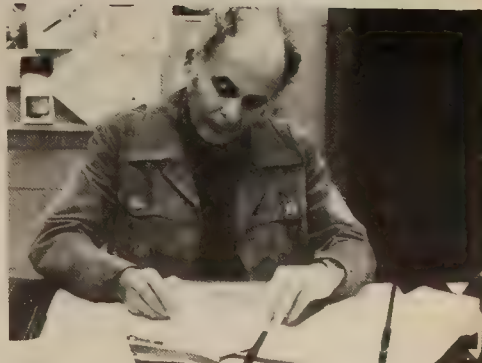
This ignorance about just who part time students are is not limited to CUSA. No complete demographic survey of who they are and what they might need has ever been made. University statistician Bill Pickett said no one ever asked him to put together that kind of information.

Henry said CUSA doesn't provide activities and services aimed at mature students. "They (the students) are basically interested in family-type activities that we don't really come up with," he said.

"A major difficulty right now

The George report says Carleton started de-emphasizing part time studies upon gaining university status in 1952. Priorities turned to building up undergraduate programs. Then the focus changed to coping with the university's rapid growth in the 60's. Priorities shifted again to graduate schools, until the recession hit the university community.

The George Report is optimistic in tone, arguing that



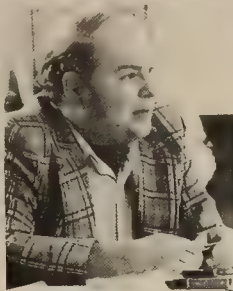
Don George

a School of Continuing Education to oversee part time education in the whole university.

When asked why the report didn't touch current problems in part time studies, George said, "Probably because the report was trying to strike an upbeat note."

To talk about problems would have been "counterproductive to capturing people's interest."

"Three cheers for the George report. I'll believe it when I see it," said Shute.



Chris Shute

Carleton can deal with the large enrolment drop off expected in the 1980's by re-emphasizing part time education.

The best way to do this, according to George, is to create



John Henry

academic counselling is that of the Office of Continuing Education."

Continuing Education serves only those part time students enrolled as special students. Other students must depend on their major department or the registrar's office for academic counselling. These offices are generally closed in the evening.

"Health services are one facility where part time students really get ripped off," said John Henry, students' association (CUSA) representative for special students.

The Unicerntre health services are open weekdays from 9 until 5, but are closed at night. If you are ill at night or on the weekend you can go to the residence infirmary. But, for example, if it's a simple check-up you want, then you'll just have to get to the Unicerntre during clinic hours.

Both Blockley and Henry thought campus food facilities left something to be desired. Blockley said some professors might be reluctant to teach evening courses "because no facilities on campus served good dinners."



Bill Pickett

(at CUSA) is distributing information to part time students as to what is available."

"Continuing education has slipped in terms of relative priority in the (Carleton) system. It slogged along by habit over the years," said Professor of Engineering, Donald George.

While he was chairman of the senate committee on Continuing Education, George realized "that the committee could pontificate on problems but its capability to do anything about them was limited, simply because it was a committee."

George took a leave of absence to write a report on continuing education at Carleton. Known as the George report, it is now being examined by a Senate subcommittee.

Ron Shewchuk

Hot water was cut off in the washrooms of the Administration building from Sept. 21 to Oct. 11, contravening the Industrial Safety Act of Ontario.

According to Jim Whenham, director of Physical Plant, the hot water was cut off to test people's reaction before possible wider scale implementation.

Whenham said if the Carleton community wants to save money, the Safety Act requirement could be waived.

"As far as breaking the law for the test I think we're not very much concerned at this time," he said.

The Act states that it's illegal to fail to provide hot and cold running water in an office building. If the requirement isn't met it's punishable with possible fines and imprisonment.

During the test, hot water was provided in places considered essential, such as photography, graphics, and the sixth level kitchen.

There was a communication problem as far as informing the people who work in the Administration building of the test. Whenham submitted a statement on the reason for the cutoff to This Week at Carleton when the water was shut off, but it was published in the Oct. 6 edition, one week late.

Richard Austen, editor of This Week, said the statement wasn't put in the earlier issue because

of production problems that week.

So no one in the building was informed of the shutdown until Oct. 6. Whenham received petitions from people in Administration protesting the cutoff and asking why they weren't informed.

He responded with a memo to each department explaining the situation. The memo was received on Oct. 11, the day the test ended.

Whenham said there is no relation between the petition and why the water was turned back on. "I don't take petitions very seriously," he said.

"We've come to the point where it's impossible to implement energy conservation

measures that don't affect people," said Whenham.

He has suggested to the university that a committee be formed to consider community reaction to future conservation measures, including further water cutoffs.

"It's safe to say that all future projects which have an impact on the community will go through this committee," he said.

An estimated \$25,000 a year would be saved if similar measures were taken on a campus-wide scale, said Whenham. In response to the petition he said "If we could've advised people ahead of time they probably would have been more co-operative."





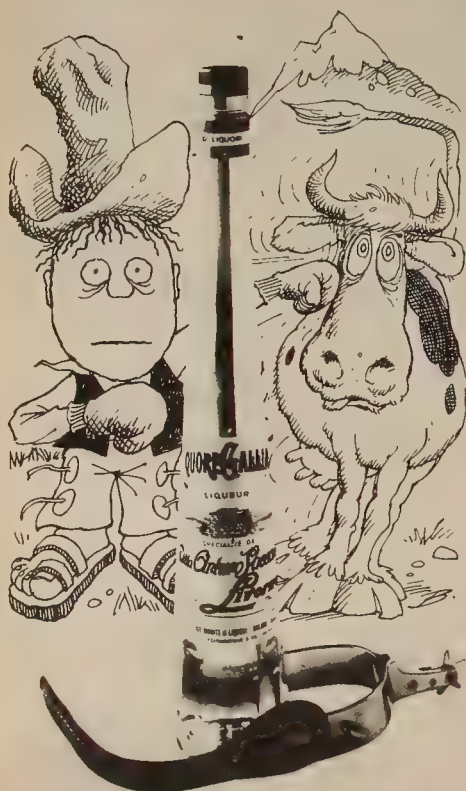
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QUEEN'S VISIT I ran with the pack

Peter Howell

It was last Friday. We're at a press conference designed to help us write our stories about the royal visit correctly.

Nice reporters, we are told, don't try to shove microphones into the Queen's mouth, or shout things at her like, "What do you think of premarital sex?"

It also be inappropriate, the public relations people warn, to quote anything Prince Phillip says about the press. He likes to kid around, they say. You can laugh, but don't write.

Awesome stuff. I decide to wear a tie the next day in covering the story. The Queen might look at me.

But things get off to a rough start.

I sleep in, and miss meeting the press bus at the Skyline Hotel. By frantically summoning a taxi, I manage to catch up with it at City Hall, where the Queen is making her first stop.

But I've blown my composure. I haven't shaved, and my regular-issue reporter wallabies are unpolished. I feel seedy.

As luck would have it, I take a seat beside a guy from the Times of London. With that paper, godliness is next to cleanliness.

"Rather sparse crowds for Her Majesty, aren't there?" he asks, as the bus roars along Rideau Street to our next stop. He's seen from my billboard sized press dogtag (hanging from my neck with a shoelace, because I'd forgotten to get a Jubilee Tour chain) that I'm from a local paper.

"That's Ottawa for ya," I reply. "It would take a bomb to rouse them. Now maybe if the Rough Riders had just won a game..." He looks appalled.

Confederation Square. The war monument. Bagpipers and mounties all over the place. There won't be a dry eye in the city when people read about this, I think.

I meet Peter Birt, former editor of *The Charlatan*. He now writes for Canadian University Press.

I tell him about the guy from the Times.

"Anyone who takes the Queen that seriously in a professional sense these days, I worry about," he says. We both agree it would be fatal to get too involved in this story. Musn't compromise your objectivity.

The National Museum of Man. The usual boring routine. When you've seen one official welcome, you've seen them all.

But already, reporters have been filing stories for their papers. A Vancouver guy brags about the great lead he's just sent over the wire.

"A lone bagpiper's lament crossed the Square..." he begins.

"Gee, I wish I had your way with words," says the guy beside him.

"I'll sell it to you."

Back in the bus, Birt decides to start a rumor. The royal couple are being driven in a slate-grey Lincoln Continental. "The car belongs to Exxon," he whispers to the reporter behind him.

The guy looks worried. He might have to burn the Queen in

his story, after all.

The guy from Vancouver is still bragging. Now it's, "My Most Embarrassing Experience."

"There's nothing more embarrassing than standing in a gas station dictating a story, with four slack-jawed grease monkeys staring at you," he says. We nod agreement.

Lunchtime. The Skyline Hotel. Big event.

The crowd there is middle-aged, and rowdy. They've waited hours to see Her Majesty, and they aren't pleased that a crowd of reporters have suddenly blocked their way.

"We're not going to see her if

Pat Marsden from CTV is soon underway with his on-the-field commentary. "Hello everybody, I'm Pat Marsden, and welcome to..."

He's cut off, because the cameraman isn't ready.

"C'mon you guys," shouts the floor director. "You're not with the CBC now, eh? It's a private network!"

The RCMP band starts up with "The Last Farewell." Graham Bezan and Hugh Wesley, photographers for the Toronto Star and Toronto Sun respectively, start dancing.

Half-time. We have to leave for more abuse at Dow's Lake,



ye dinna get out of the way," an irate Scots' lady screams at me.

"But I'm with the press, lady," I tell her.

"Ha, you're the guys that deal us all wrong most of the time," her equally irate companion replies.

We agree to kneel down when the royal couple arrives. Prince Phillip appreciates the absurd sight, and tosses off a comment about "a weak-kneed press."

Crisis. Can we print that? What if it's against protocol?

"After all, it's practically abuse," I kid a guy from the London Free Press. He's not amused.

"Maybe to guys like you it is," he replies.

After lunch, it's off to Lansdowne Park for the Ottawa vs. Hamilton football game. The press is getting punchy, and the comments more sarcastic.

"Can you imagine grown men doing that for a living?" calls a voice from the back of the bus as we enter Lansdowne Park and see the football players.

"Can you imagine grown men doing this for a living?" says another, pointing to a group of reporters.

where the Queen is to watch a regatta sponsored by the Ottawa Rowing Club.

For the first time, the crowd looks angry enough to get violent.

"Canadian Press, get down!" shouts a boy scout behind us as we crouch on wet grass to see the Queen.

"Will the press kneel down?" screams a chorus of middle-aged ladies wielding Instamatics, as John Diefenbaker appears. The dowagers have it in for us today.

The final stop of the day before the National Arts Centre concert this evening is a review of army reserve troops downtown. The Queen has returned to her home at Rideau Hall, and Prince Phillip is left alone.

The press is now completely bored, tired and hungry. It's getting cold, too.

"Ron why'd we leave our coats on the bus?" John Marshall of the Globe and Mail asks columnist Ron Collier.

"Why'd we leave the bus?" Collier replies.

First sensible thing I've heard all day.

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Jill Vickers: Carleton's progressive attitude towards women slipping

Jacquie McNish

Jill Vickers came to Carleton 16 years ago because Carleton had a progressive attitude towards women. Today she's not so sure.

An avowed feminist, Vickers has been teaching Political Science for the past nine years.

She has recently co-authored *But Can You Type?*, a book on women's status in Canadian universities. Vickers said the book was written because universities weren't doing all they could to help women improve their status.

She said she came to Carleton as an undergraduate in 1961 because it was one of the few universities that treated women as people.

"I think a lot of women come to Carleton because it is a non-traditionally orientated institution," said Vickers. "They are not interested in tea-parties and panty-raids."

"Other institutions have caught up with Carleton but I sometimes think Carleton has started to slip."

"They (the Board of Governors) promised us an equal opportunities program and it just never appeared."

Director of Academic Staff Relations, John Love, said as far as he knew the Board of Governors was not aware of this promise and were not planning to formulate such a program.

Vickers is also dissatisfied with female representation in some faculties at Carleton.

"There are still very, very few women teaching in the sciences and I don't know of anyone teaching in engineering."

A greater proportion of women teach in the Social Sciences and Humanities, she said, because of respectable reputations of past women professors in these departments.

Had it not been for Pauline Jewitt, she said she would never have considered becoming a Political Science professor. Jewitt is a past chairman of Carleton's Political Science department and is now president of Simon Fraser University.

Jewitt's respectable reputation paved the way, said Vickers. "Now there are seven female professors in the Political Science department, and that is half the female political scientists in the country."

"Were I in any other university in Canada I feel I would be an exception. I wouldn't be able to do the things I can now do at Carleton. I can now teach a course in women and politics."

Vicker's book, *But Can You Type?*, deals largely with the obstacles women face as part time students in Canadian universities. She said even though Carleton has one of the better part time education programs in Canada it still discriminates against women.

Because degrees in Math and Science faculties can't be completed on a part time basis, Vickers said women aren't getting the same opportunities as men.

She said the legal, business,



Jill Vickers

science, and technological fields dominate society and women want these kind of careers.

"Women are increasingly aware that a Liberal Arts degree and 30 cents will get you a cup of coffee."

Universities should realize part-time students are necessary

to meet the declining enrolment of full time students said Vickers.

"In the crassest terms it's in the interest of the post-secondary institutions to encourage these women by giving them more access to the science and math orientated faculties," she said.

CUSA communications system "a waste of money"

John Larkin

Carleton University Students' Association (CUSA) rented a Teletalk system from Bell Canada last December and Carleton's communication co-ordinator said it hasn't been used yet.

Communication Co-ordinator, Des Foley, said Teletalk costs CUSA \$54 a month to rent and \$15 a month for use of the communication line. The total cost since December, he said, is about \$6,500 to \$7,000.

Teletalk is a telephone system. Through an amplifier a speaker can lecture to a class in Carleton from anywhere in the world. Students with the aid of microphones could also ask questions.

Teletalk was scheduled to begin Sept. 27, but the program has been postponed indefinitely.

Judith Gallagher, CUSA's Director of Programs, said she sent out letters in early August, notifying faculty members that the equipment (Teletalk), was available for their use. She said she only received four replies.

Gallagher said she has had trouble finding guests to par-

ticipate for free. "Why would they come on for free, when they can make hundreds of bucks speaking elsewhere," she said.

According to Foley, "It would probably cost more to take out the Teletalk system and then re-install it when they (CUSA) decide to use it. But if they are not going to use it why the hell keep it; it's a waste of money."



Judith Gallagher, CUSA's
Director of Programs

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EDITORIAL NOTES

600 words

"We're not a sandbox"

Radio News fails to meet CKCU standards

Way back when, in 1974, Radio Carleton invited the School of Journalism to be a part of CKCU-FM and, after lengthy discussions, vows of co-operation were exchanged: the School would adapt Radio News to the exigencies of FM broadcasting and examine the means by which other programming could be developed by the School for broadcast on CKCU-FM; for its part, Radio Carleton would be patient while the School effected the necessary changes. In fact, Radio Carleton was so impressed with the vast possibilities of working with the School of Journalism that we offered the School a vote on the Board of Directors of CKCU-FM, which they accepted.

Well, it says here that over the past three years the School has forgotten its commitments: Radio News is an audio embarrassment; no other programming from the School has materialized; the School resigned its seat on the Broadcast Policy Board because of a lack of time and/or interest. So, why the hell has Radio Carleton been fingered as the villain in this banal little drama?

It was a management decision that Radio News be dropped from the FM schedule, and, as

the Manager of CKCU-FM, I take full responsibility for that decision. Why did we make it? Because there had been no audible improvement in Radio News for two years in spite of the commitment to improve the service.

Sure, I feel sorry for Tom Davis, or any other Journalism student interested in radio broadcasting who sees that a potentially valuable learning experience is no longer available to him, but their argument is not with the station but rather with those who promised but did not deliver acceptable FM programming; with those who poison the relationship between CKCU-FM and the School of Journalism by advising journalism students that Radio Carleton is the ENEMY; with those who view CKCU-FM as a mere vehicle to be exploited, not as a working partner whose criticisms should be considered as legitimate and professional.

When the School of Journalism offers Radio Carleton FM programming, it is not my job to tell them how to produce it, only to tell them whether or not it sounds good enough for broadcast and why. What other possibility is there? Should the School have the power to tell us



what to broadcast? Should the university? The CRTC?

Look gang, CKCU-FM is not a sand box. For the past few years we have had to fight very hard to overcome the broadcasting industry's stereotypical image of a student station as "play-radio". Next month, when Radio Carleton appears before the CRTC to ask for a renewal of licence, we will be able to show that students, working as

volunteer programmers, can produce some of the best radio programming to be heard anywhere in Canada. This is so because CKCU-FM sets high standards and expects them to be met by everyone who produces programming for the station. Flexibility is important but a double-standard is right out! - even for our academic brethren

I should like to add, finally,

that those who find this explanation hard to follow, or somehow incomplete, should dangle into Roosters at noon on Wednesday, October 26, where I will be talking about CKCU-FM, and dodging questions from the crowd. Maybe...your questions?

Randy Williams
Station Manager
CKCU-FM, Radio Carleton

Snipings from a sandbox alumnus

Dear Sir:

The central issue in the recently revived conflict between CKCU and the School of Journalism is the inadequacy of standards prevailing in the school's Radio News programme.

Tom Davis, as Journalism representative on the students' council, seems to try to imply that the school does so make an effort to maintain proper standards. But some examples of ungrammatical writing in his piece last week undermine his case.

When a fourth year BJ candidate writes "The newsroom was constantly aware

of the pressure placed on them...", one cannot help wondering what standards are observed in any sector of the School of Journalism. And there are other similar errors in the item to strengthen the poor impression.

My own personal experience of the School of Journalism, in contrast to Tom's, was limited to taking the one-year programme in 1975-76. But even in that short period I witnessed enough in Radio News to justify CKCU's charges of inadequate standards: immature voices, stumbling readers, technical bloopers, even the cancelling

altogether of newscasts because they were not ready on time.

I don't mean to imply these faults were all in evidence all the time. But they were frequent enough to merit corrective action to eliminate them altogether.

Worse than these shortcomings, which might in a sense be termed technical, was the tunnel vision which limited news coverage to what could be found within a twenty minute walk from the Arts Tower. Tom indicates there has been an improvement here. But is it enough?

The management of CKCU have both a right and a duty to set the standards to apply to all programmes the station carries. They have full right to say "Do it right or get off the air" - even if this leads to embarrassing the students in Radio News. Even if it means embarrassing the moguls of the School of Journalism! It would be very undesirable to allow "the University" (whoever that may be) to use its financial contribution to the station to force a lowering of these standards.

After all, professionalism is supposed to be what the School of Journalism is all about, isn't it?

Dan Lyne

letters

Pornography the theory; rape the practice

Letter to the editor:

Dear Mark Terka and everyone else who has responded negatively to the Carleton Women's Centre's attempts to wipe out sexist paintings in the tunnels: "Why should anyone tell me what I have the right to see in the tunnels and what I don't have the right to see?" you ask. Very simply because the "spirit of good fun" which engenders those darling tunnel paintings perpetuates the terror and humiliation women feel no matter where we walk.

Maybe you don't remember the uproar a couple of years ago when facts about the number of rapes which occur on this campus were finally released; information which resulted in the formation of the escort service and poster the tunnels with descriptions of a known rapist (who, by the way, has been known for at least 10

years and is still not caught.)

Could you possibly imagine how it feels to be a female student on this campus, using the tunnels at night, knowing there are rapists lurking about and having to look at those horrible paintings in "the spirit of good fun?"

Do you know what it feels like to walk through the tunnels at night from the gym to the Unice Centre with no one around but a man who paws at you and asks to see your bathing suit? "What colour is it? Is it pretty? You're pretty." Paw, paw.

In her book, *Going Too Far*, feminist Robin Morgan says, "Pornography is the theory, rape the practice." Paintings like some in the tunnels foster the view that women are objects to be taken at the whim of men - all in the "spirit of good fun."

On November 5, women in Ottawa will be participating in a

national day of protest against violence against women. We will not just be talking about the crimes of rape and wife beating but of violence in media, advertising and, yes, on tunnel walls. Violence is not only physical. Paintings which perpetuate the nervousness women feel in Carleton's tunnels are violent. Paintings which humiliate women are violent. This violence causes stress and anxiety instead of bleeding and bruises.

Please stop confusing, all of

Pat Daley

The *Charlatan* does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.



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Consumer Protection
Thurs., Oct. 27 - 7:30 p.m. How to get the best deal and protect yourself. By the Consumer Association of Canada. Old Mike's Place, Room 209 Unicentre. FREE.

Workshop on Rape
Sat., Oct. 29: 2 - 4 p.m. Deals with prevention and rape as a social phenomena. Film, discussion and demonstration of self-defense. FREE.

Environment and Lifestyles
Sat., Oct. 29: 11 - 5 p.m. A one-day crash course in ecological living for society and for the individual. By Pollution Probe. C264 Loeb.



Fall By-Election Schedule

Tuesday, Oct. 11 - Nominations Open 9:00 a.m.
Tuesday Oct. 18 - Poll Clerk Hiring
Wednesday, Oct. 19 - Deadline for Submissions to The Charlatan 4:30 p.m.
Thursday, Oct. 20 - Nominations Close 12:30 noon
All Candidates Meeting with CEO - 1:00 p.m.
Rm. 401 Unicentre
Monday, Oct. 24 - RALLY, Loeb Lounge, All Candidates 11:30 a.m.
Tuesday, Oct. 25 - RALLY, Steacie Foyer - BOG - Science, 12:00 noon
RALLY, Res. Commons, All Candidates, 4:00 p.m.
Wednesday, Oct. 26 - VOTING
Loeb Tunnel Level - 9:00 a.m. - 9:00 p.m.
Tunnel Junction - 9:00 a.m. - 9:00 p.m.
Unicentre Level 4 - 9:00 a.m. - 9:00 p.m.
Res. Commons - 9:00 a.m. - 9:00 p.m.
Steacie Foyer - 7:00 a.m. - 7:00 p.m.
McKenzie Bldg. - 7:00 a.m. - 7:00 p.m.
Architecture pit - 9:00 a.m. - 7:00 p.m.
Thursday, Oct. 27 - VOTING, All of the above 9:00 a.m. - 6:00 p.m.
Friday, Oct. 28 - Official Announcement.



**List of Candidates
For C.U.S.A. By-Election
October 26 & 27**

Office of The Chief Electoral Officer

Board of Governors
John Stephen Tatraljajay
Peter Pivko
Ronnie Lebi

Arts Representatives
Carolyn Szostak
William Mowatt

Science Representatives
Spencer Smith
Brian Burke
R. Marmen

Special Student Representatives
Marc Gerin-Lajoie
Chris Shute
Dave Moen
Tony McLean

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Gee Gees seek revenge in Panda

Marty Halloran

The Ottawa University Gee Gees will be looking for revenge when they meet the Carleton Ravens in tomorrow's Panda Game. The first time these teams met this year, the Ravens pulled off an embarrassing 21-9 upset of the then fourth ranked Gee Gees. Since then, the Gee Gees have dropped out of the rankings altogether.

Both clubs are on the verge of missing the playoffs. But for the Ravens the season has been a step forward. A Carleton victory would be their third of the season and ensure the Ravens' best record since 1973. That year the Ravens compiled a five wins, five losses record.

The Gee Gees, after winning it all two years ago and finishing on top of their division last year, have fashioned a mediocre three wins, two loss record to date. A victory in the Panda game is essential to their playoff hopes.

The Ravens' chances of making the playoffs are slim. They would have to win both remaining games against Ottawa U. and McGill while Queen's would have to lose their remaining games against Concordia and the University of Quebec, the two weakest teams in the division.

"I'm sure we're all disappointed and down over it," said Ravens' head coach Bryan Kealey after the loss to Bishop's. "But what we've got to do is approach the new week with a new resolve. It'll take a day or two to get our heads out of the sand and put our heads up again and get ready to play football."

"They (the Gee-Gees) are our rivals all the time, and they win most of the time, and we wanna win for that reason," said Kealey.

In the 48 games played between the Ottawa rivals, the Gee Gees have won 39. That includes winning the Panda Game 16 of the 22 times it's been played. The last time the Ravens won the game was in 1971 when they beat the Gee Gees 28-14.

But while the Gee Gees have dominated the Ravens over the years, this year they cannot afford to take the game lightly. Gee Gees' head coach Jim Chiarelli, a former Gee Gee himself, considers this game a do-or-die affair.

"I think the defeat a couple of weeks ago (Carleton's 21-9 victory) will make us realize that Carleton has a good football team. You know, you say that, but it doesn't sink in, because in the past Ottawa U. always seemed to prevail," said Chiarelli.

"But now we can say, and back it up with facts, that Carleton has a good football club. So that's where it's at now. Before we could say 'Carleton has a good football team,' and

they say 'Yah, sure, they haven't beaten us in 10 years,' and now we can say Carleton has a good football team and the players can say 'Yah, I guess you're right,'" said Chiarelli.

While Chiarelli points to an improvement in the Ravens, his

The Gee Gees can't afford to take this game lightly

own club, he concedes, is not what it used to be.

"I think we've told the players all year that we're not as good as we were in the past, and this is a different football team," he said. "We have 14 starters out of 24 that are first year people. That's a big turnover in one year."

"People don't realize that and some of our players didn't realize it either."

Ravens buried in second half

Joe McKendy

The Carleton Ravens' playoff hopes all but died Saturday as they lost 37-14 to the Bishop's University Gaitsers.

The Ravens led 14-13 at halftime on touchdowns by Dave Green and Rod Megill. But in the second half, Bishop's literally ran away with the game, racking up most of their 318 yards rushing and 24 unanswered points.

Bruce Wilkins ran for two Gaitsers' touchdowns while Joe Digiantomasso and Jim Etcheverry ran the other two in. Gaitsers limited Carleton's ground game to 121 yards.

Each team had about 150

"Whereas for Ottawa U. in the past five years it's been kind of 'well, Carleton's the next game.' So there's not been any real

emphasis placed on the Panda Game on the part of the University of Ottawa.

"However, being in the do-or-

die situation, you'll see a much more greater mental emphasis on the part of the University of Ottawa," said Chiarelli.



Dave Green scores a Carleton touchdown in last year's Panda Game

yards passing. Ravens' quarterback Mark Lee completed 14 of 24 passes for only 125 yards. On several occasions the Ravens completed passes on second down but were still short of a first down.

"Many teams come in expecting the long pass to Gary (Cook)," said Lee. "So we figured we'd work short for a while and try to get them to come up because they were playing fairly well off our receivers... secondly, to give me a little more confidence in my arm because I've got a hip pointer and it hurts to throw."

The defence provided one of the Ravens' touchdowns. Megill intercepted a pass after it was

batted down at the line of scrimmage and scored without being touched. Green's touchdown came on a one yard plunge, capping off the offense's only sustained drive of the afternoon.

Only the Ravens' defensive backfield played well as a whole. They were called upon to make many saving tackles. Pat Stogqua led them with two interceptions and consistently sure tackling. Steve Benoit also intercepted a pass.

Coach Bryan Kealey singled out the play of Chris Jakubas and Harry Reece. Both were in starting roles for the first time this season.

Kealey said he hopes to win the remaining two games and finish the season with a winning record. He is also enthusiastic about the future of the young Carleton team.

"We're disappointed now because we thought we had a good shot at the playoffs...but of 45 players there's only seven seniors and I think only three of them started today," said Kealey.

Although the Ravens have only a slim mathematical chance of making the playoffs, motivation should not be a problem for the Panda game. "This team always gets up for Ottawa U.," said Lee.

Basketball rookies impressive

Pressure is on veterans

Marty Halloran

Basketball players seeking employment with the Carleton Ravens should take heed. The team opened camp Monday with fewer job openings and stiffer competition than last year.

The Ravens will carry only 12 players, three fewer than last year, and a number of new players could put considerable heat on those returning.

But while camp will be tough on the 26 players trying out, sophomore coach Pat O'Brien will also have a tough time. He has to select the final roster. His problems are of the pleasant

variety, however, since a competitive camp can only make for a better team.

"We're going to be gunning for first place," said O'Brien. "First place is so important because of the home-court advantage for the playoffs. The preliminary reports are that the entire east division (of the Ontario Universities Athletic Association) is going to be much stronger than last year."

O'Brien's pre-season optimism is well founded. This year's team should be even stronger than last year's and they finished second in the east division with 11 wins and three

losses last season.

The Ravens missed going to the national championships in Halifax by six points, losing 100-95 to the Laurentian Voyageurs in the east division final.

During the regular season, the Ravens had the stingiest defence in the east division, holding their opponents to an average of 66 points per game. They were the second best offensive squad, scoring over 88 points per game. Laurentian averaged 92 points per game.

"I think that last year we may have been hurt a little size wise," said O'Brien. "Realistically, I don't think our position is going to be that much better. On paper we'll probably not be much bigger."

Lack of height posed the biggest problem at centre where Larry Wilson at 6'3" had to contend with opponents two to four inches taller than himself. Although he did a com-

mendable job and played aggressively, it clearly wasn't enough. He'll play forward this year while Bill Langford at 6'5" will be counted on to help solve the problem.

Langford improved slowly last season and came into his own in the east division final.

Another possibility at centre is 6'7" newcomer, Kevin Gallagher. Gallagher played freshman (Junior Varsity) basketball at the University of North Carolina. However, Gallagher hasn't played competitive basketball in two years.

"He's rusty," said O'Brien. "He's out of shape and he only played freshman ball at the University of North Carolina. But he's got experience, obviously fundamentally a very sound ballplayer, from his background," observed O'Brien. "And I think he wants to play," continued on page 13

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More than contenders

Water polo team wins 2 of 3

Susan Saville

Until now, the Ravens water polo team had to prove they were contenders. But after defeating York and Royal Military College (RMC) by scores of 16-8 and 17-2 last weekend, those teams may have something to prove.

Carleton's only loss was 10-8 to Queen's. "The games against York and RMC were so one sided," said coach Ian McKercher. Even the loss to Queen's "...was a very even game. The score was seven all going into the final quarter. Our captain, Steve Burns, got fouled out late in the third and the other five players were thrown off without him."

"It was the kind of game with scoring back and forth," said Burns. "If you made one mistake, it resulted in a goal. In the final period we made two mistakes. They scored two goals and those two goals won the game."

The team played back to back

games against York and Queen's. McKercher felt that was a disadvantage.

"We found out ten minutes before the game started that the schedule had been completely changed. We couldn't have had a worse schedule. Had we played Queen's first when we

were fresh, or had we played them last after our long break, I think it might have been a different story," he said.

McKercher is confident the Ravens will be ready for Queen's next time they meet. "We know where we made our mistakes and this week we are com-

pensating for them. Queen's is going to be in trouble. They are certainly not going to walk away with this league," he said.

This weekend the Ravens play the same three teams again at York University.

BASKETBALL

continued from page 11

just from the conversation (we had). I left the room feeling very very good about it."

Keith Kelso, a 6'6" centre

from Nepean High School, has the height for the centre job. But O'Brien thinks of him more as a forward possibility.

While improvement at the centre spot is crucial to the Ravens' fortunes, it's at the guard spots where the competition for jobs is keenest. Ironically, this is where the Ravens were strongest last year.

Ravens had one of the best guard duos in rookie Pat Stogqua and veteran Don Reid and more than adequate back up support from Jim McSheffrey and Rob Cole.

Threatening their jobs are Rick Powers from Brookfield High School who also played with the Ontario Junior Team and Steve Sheehan from

Rumsey, New Jersey.

"I don't think I'm exaggerating — I think we'll have the best backcourt in Canada. That's not just two ballplayers — that's right down the line," O'Brien predicted.

The Ravens' camp intra-squad game Monday night will help O'Brien decide who stays with the club.



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AA men's consciousness raising group will be organized in the next two weeks. Any men interested in joining such a group should either inquire at the Carleton Women's Centre, 5th floor, Unicentre (231-3779) and/or call Brian Carroll at 237-8474

Wanted - one person to share gas and driving to San Francisco. Leaving October 29 and must deliver car by November 14. Contact Marty at 238-5899 between 5 and 9 p.m. Route will probably follow the Gulf of Mexico and chase the sun to California

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Robin Mathews:

"Poetry is truth"

poetry

Robin Mathews, Bob MacDermid, and Kathryn Oakley
Wallack's Gallery, Oct. 13

Misao Dean

Robin Mathews is described on the jacket of his most recent book of poems *Language of Fire*, as a man who "brings fighter and writer together." The truth of this rather vacuous phrase was readily apparent last Thursday, when the *Underground Up* featured Mathews, and two lesser known Ottawa poets, Bob MacDermid and Kathryn Oakley, at Wallack Galleries.

Mathews is an English professor at Carleton, and a well known Canadian nationalist.

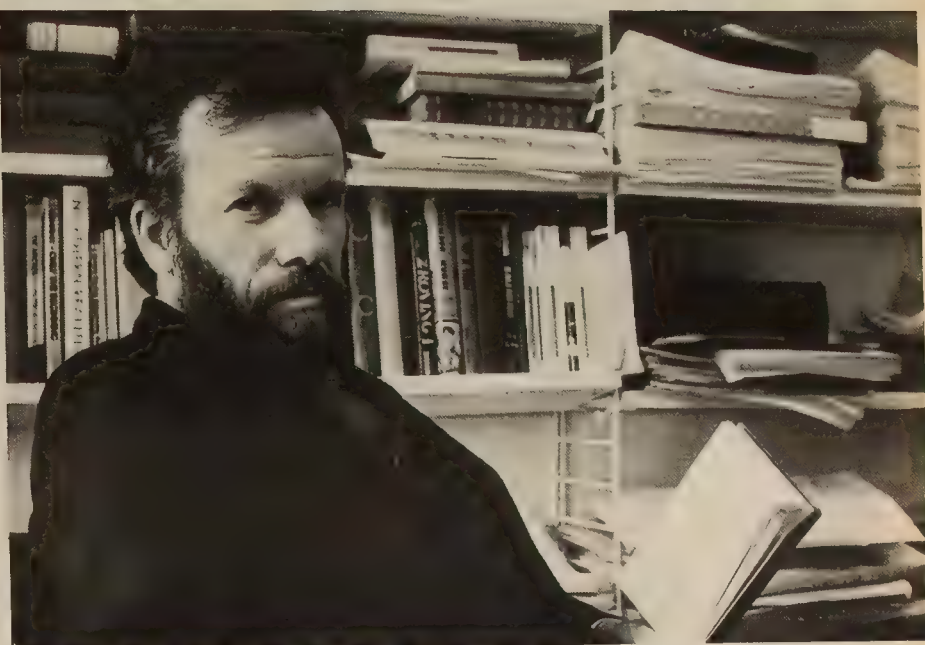
He read what he calls "public poems" concerned with problems of "identity", as reflected in the conflict between "the good people trying to make community in Canada" and the three empires, French, English and American. From his introduction, it is clear Mathews' main concern is for the audience to accept his political views, rather than appreciate his literary achievement.

The poems, mostly from *Language of Fire*, do show considerable craft. Although he occasionally slips into simplistic sorts of oratory and even blatant propaganda in poems such as *The Yankee Imperialists and Imperial*, he has composed some fine work. The language in *The Bay is Like a Croissant*, speaks with a Biblical simplicity of Jacques Cartier's dream for life in Canada; what he was expecting to find here, ("an infinity of gold-and rubies-and whatever other precious things") and what he did find (Nightmare and scurvy-and among the snows more radiant than diamonds...they died without dignity").

In *Canada Cup*, Mathews portrays that symbol of Canadian unity, the hockey player, "great, godlike, unaware, for sale, for rent, for lease," who cannot articulate any feeling for Canada.

Mathews reads well and clearly, and is quite a showman. However, when I suggested that his satiric poem, *The Ballad of Peter Trudeau*, was simply entertaining, I received a black look and the emphatic statement, "Misao, Poetry is Truth!"

The first reader was MacDermid, a recent Carleton graduate who has assiduously avoided a degree in English. His work is full of imaginative, unusual images and shows a good feeling for rhythm. Love in a High Place displays both these qualities, but also shows up MacDermid's major failing, a simple difficulty with the connecting use of language. His description of the interior of an apartment building somersaults over itself, lines and phrases emerging as beautiful single entities, but refusing to



Robin Mathews

form a cohesive whole.

His work sometimes suffers from an attempt to be profound, although this is balanced by a sense of humour. In the poem *Gassing Up*, he describes the filling station routine, and approvingly says of his one-third full gas tank, "I've got it on a diet." He reads his own work well, and was certainly worth listening to.

Such cannot be said for Kathryn Oakley. The first three poems she read, part of a series called *Hooker's Green*, are totally self-indulgent love poems with

almost no public character. Her language is tedious and unimaginative, and while the poems may render some insight into their subject, her inability to show basis for common experience with her audience makes them failures.

The rhythm in *Restaurant* is heavy and over emphasized, although a bit of humour does help. A ray of light in Oakley's work is her only other theme, Jazz music, the originality of which sometimes forces her into the kind of linguistic contortions which might

eventually make her a good poet.

The *Underground Up*, a series of poetry and music evenings co-ordinated by poet Jane Jordan, has continued for some months at various locations in Ottawa. The programs seem to have settled down at Wallack Galleries, a central location, if a rather awkward space for reader and listener. Jordan is interested in promoting younger and promising artists along with established names, hence the inclusion of the warm-up acts.

An enigmatic performer

rooster's

David Essig
Rooster's Coffee House
Oct. 13-15

Bob Reid

David Essig is a very difficult man to get a handle on. His performance last weekend at Rooster's was a mixture of styles. He offered much for the folk purist enthusiast to feast on, while at the same time holding on to the booze defiled attention of the general audience.

His talents are so numerous that it becomes increasingly difficult, as the sets roll by, to find any real focus to the man. But perhaps that's more intentional than accidental.

Essig is the founder and chief force behind Woodshed Records, a privately owned recording label which works out of his kitchen in Emsdale, Ontario. He started the company because, very simply, none of the established recording companies would sign him to a contract. They felt he wasn't "commercial" enough.

After more than three years though, he said that he is happy with the way things

turned out. He's released three albums of his own, as well as albums for the other six artistic members of the cooperation, which include Willie P. Bennett and The Original Sloth Band.

Essig considers Woodshed Records merely a hobby, and sees himself more a writer and performer than a recording artist.

His performance last weekend indicated that strongly. He seems to know every style of American acoustic guitar from Robert Johnson to Merle Travis to Woody Guthrie. Essig even plays the seldom used Hank Rachel-Ry Cooder style of blues mandolin, characterized by its scattered, uneven rhythmic approach. His song selection picks its way from old Carter family numbers to his own topical writing.

As a writer he's hot and cold. He rarely does the "sensitive singer-songwriter" number on us, but when he does the results can be powerful. Essig's piece about the Maritimes, *Higher Ground*, is perhaps the best example of this.

It's not love that brings me back to the shore,
It's a love that I've never found,
The past is rising fast,
And I'm searching for higher ground.
He has a real gift for the slightly woozy Jimmy Buffet style of fantasy. One of the highlights of the engagement was a half

monologue, half sung railroad fantasy which hinged around the old bluegrass tune, *My Home's across the Blue Ridge Mountains*. His wit was always sharp and often cutting in its social commentary.

But that same commentary sometimes backfired. In a few numbers, he failed to negotiate the admittedly precarious tightrope between observation and didacticism. His song about the injustices applied to the Canadian natives, *Bunkhouse Annie*, was a prime example with its overdone tongue lashing of the white man.

However, this was seldom a problem in the larger scheme of the performance. Far more serious a defect lay in Essig's presentation.

There was an insistent and unfortunate distance between Essig and his audience. Requests from the audience were either ignored or ridiculed. Guitar solos, while technically brilliant, continued far too long and left the audience listless. There seemed to be an overwhelming impression that the audience merely admired the man, but were unable to share in the artistic moment.

Perhaps the sheer range of his talent has backed him into a corner of inaccessibility. If that is the case, then the music world may never discover his range of artistry. That would be regrettable.

Photo by Paquin

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Throwing up absurd

Terrorism in the Tap Room

The Tap Room
Berkeley-Savoy Hotel
140 Slater

Stephen Cole

Drinkers at the Tap Room take their drinking seriously. More seriously, perhaps, than their lives. The bacchanalian impulse being what it is amongst some, Friday night's there can become a Dionysian orgy of seething male passions.

Now passions of the seething male variety have been known to provide their fair share of chuckles. But when participants of these testosterone conventions, in grabbing for all the gusto they can get, reach into the audience and start grabbing for accessible throats, those same seething male passions make for uneasy spectator sport.

Our story begins with a friend (male) and myself entering the Tap Room. Having travelled seven or eight paces, we were rudely greeted with, (now I think I've got it right), "You fags, you fucking fags." The authors of this greeting then proceeded to describe, with limited imaginations but considerable gusto, just what it is that they figured "fags" did. It became apparent the term was not one of endearment. Their's was a muscular heterosexuality, the ultimate expression of which was a robust punch-up.

We've all met these kind before. At 12, they crash movie queue lines, Eat More chocolate bar in hand. Spotting a "pretty girl," one of them will wolf down the candy and offer the wrapper to the girl, contorted to read Eat Me. Subsequent years are spent terrorizing minority ethnic groups on the back of buses, and generally just kicking sand in the face of every 99 pound weakling unfortunate enough to share their living space.

It would be nice if history could record that, like in the after cartoon strip in a Charles Atlas add, we sent the three brutes packing with sand in their eyes. But on the long Voyageur bus trip that is life, truth is often a dull seat-mate. I walked, eyes fixed straight ahead, past the ya-hoos and made out like they were screaming at someone else. It's uncertain just what got into my small but suddenly spunky companion. Deciding he wasn't going to live on his knees or some such nonsense, he boldly advised the troublemakers to "eat shit", and thus almost got us maimed even after all my shrewdly executed cowardice.

We made it, my pride in a sling, but otherwise unscathed, to a table with easy access to the door. Sitting down, we ordered four draft.

They encourage you to order draft in volume here, perhaps sensing you mightn't be around too long. The service is fast and the beer is cold.

The Tap Room is a small bar of about 20 tables or so, under the Berkley-Savoy Hotel on Slater near Metcalfe. On weekdays it's a haven for CR 2's and 3's fleeing the boredom of government work. Weekends here see a big UIC crowd.

It is not a place you bring your date after a movie. While there are representatives from both sexes, they tend to pool in separate corners, like at a Catholic high school dance. Apart from the crude, repressed longing for physical contact exhibited by my three new friends, the bar, for a Friday night, is curiously devoid of any sort of sexual energy. In this respect only it is close in atmosphere to Poli. Sci discussion groups.

Most people here are dressed in denim. Everyone smokes, usually a big

tar and nicotine cigarette. (No pointy headed government lab technician is going to tell these people what to do.) The juke box blares a predictable variety of disco, top 40 favourites.

A group of four young women, their faces glazed with too much make-up, sit around a table smoking and talking, talking and drinking, drinking and smoking. One of their party always seems to be going to or coming from the washroom.

One of the trio of terrorists, booze blinded and semiferous, presents himself to their table. His sudden presence is like a break shot in pool. The women, mouths pursed in disgust, scatter to the side exits. If this is real life, they'll take television.

Up until now the Tap Room clientele has accepted the terrorists as sort of lower town Bowery Boys, loveable eccentrics and the butt-ends of thousands of small jokes. But all this changes when they wade into the crowd exhibiting the sheer unreasonableness witnessed by the killers in Hemingway's short story of the same name.

One of the trio hits a table for some money. A bouncer comes along to disperse him. The man bats his arm away and assumes a variety of theatrical martial arts poses reminiscent of the type Elvis used to dramatically punctuate his big production numbers. The bouncer is perplexed.

So is our still romantically unemployed cruiser. After the women scattered he picked up their table, held it aloft, regarding it for some kind of response. Having established that none was forthcoming, he slowly puts the table down



and stands waiting for a reason to move. When his friend becomes engaged in the altercation with the bouncer, he explodes into a rage and hurls himself into the crowd. Someone with a cigarette dangling from the end of his mouth grabs him. The third member of the terrorist group grabs a bottle from a table. He points it at the throat of the bouncer.

Everyone freezes. An instrument of bloodshed has been introduced. The crowd's response is like that of a child

that has fallen upon some injury. A pregnant silence is followed by a flood of activity. This flood is attended by the sound of 40 or 50 chairs scraping against the floor. There is some panic, but people assume a fire-drill orderliness when close to the door and safety.

We are part of that group, but remain at the door's edge. Apart from those actively involved in the fight, only elderly people remain. One of them asks us to shut the door as it is getting cold. We do.

Stones new album:

You can't even get what you need

records

Love you Live
The Rolling Stones
Rolling Stones Records

Gord Egan

Love you Live is the Stones contribution to the current plethora of double lives that are on the market due to the success of an ex-Humble Pie guitarist. Though the pair of acetates within aren't a total disaster, they are a feeble representation of a supposedly brilliant tour.

The package is very trendy: three sides recorded in Paris which are kicked off by Aaron Copland's Fanfare For The



Common Man. New York epicene maker, Andy Warhol supplies the art work.

Where it counts, however, in the grooves, an air of contrived energy exists. The Stones seem to try to create a semblance of genuine passion. But, unlike the precise, surging performances evidenced on their previous live effort, Get Yer Ya Ya's Out, the offerings here are loose, sluggish and dissonant.

The alleged cohesion achieved by the Keith Richard-Ron Wood axe duo fails to materialize.

Richard (right speaker) is perceptibly in command, while Wood, like a man always ten minutes late for a bus, is forced to play catch up.

The vaunted Charlie Watts, Bill Wyman rhythm section merely treads water throughout the proceedings. Billy Preston's keyboard work sticks out rather awkwardly at times. Ian Stewart's Jerry Lee Lewis piano fills are used occasionally to good advantage. Ollie Brown is there somewhere.

Vocally, Jagger, with the exception of the storied El Macambo numbers, throws out the lines in quick spates that ap-

proach gibberish. His idea of stylized vocals, it seems, consists of dropping the last syllable from each word: "Jumpa Ja Fla id a ga, ga, ga."

The production, for the most part, is OK. Once or twice things get buried in the mix. But, presumably, the burials could be justified.

The side culled from the notorious El Macambo stint, seem, despite Jagger's best efforts, to be largely uninspired. The Stones, playing blues standards in a small relaxed setting, accomplish little better than bar band mediocrity.

The J Geils Band, one suspects, could inject these songs with substantially more fire. Mannish Boy, the best cut here, pales considerably when compared to Muddy Waters' version.

On the Paris sides, it is perhaps curious that the Stones' classics suffer the worst renditions. You Can't Always Get What You Want is long, tedious and cloying. The rockers (Jumpin Jack Flash, Honky Tonk Woman, Get Off My Cloud) sound spent and forced. Sympathy for the Devil is a mess, though amidst the clutter there does emerge some frenetic guitar work.

The better material-not good, better-is post Let It Bleed, with Happy and Star Star standing tallest. When, on Happy, Richard spits out: "Never get a flash out of cocktail-When I can get some flesh on the bone" the album reaches its finest moment.

Where will the Stones go from here? On their recent studio efforts (Goats Head Soup, It's Only Rock 'n' Roll, Black and Blue) the band's attempts to be trendy (Dancin' With Mr. D, Luxury, Hot Stuff et al.), or relevant (Heartbreaker), or both (Fingerprint File) failed, while the tired and true Berry styled rockers (Star Star, It's Only Rock and Roll, If You Can't Rock Me) succeeded. An omen which doesn't bode well for the future of the self-proclaimed "greatest rock 'n' roll band in the world."



CUSA BY-ELECTION OCT. 26 & 27

BOARD OF GOVERNORS

Steve Tatrallyay

According to Section 15 (1) of The Carleton University Act (1952) "the government, conduct, management and control of the University and of its work, affairs and business" is invested in the body known as the Board of Governors of Carleton University. Positions are now open on this board for two students, whose obvious duty it is to represent the interests and desires of their fellow-students before the highest decision-making body.

Steve Tatrallyay feels that he is well qualified to perform this essential function. He has been a N.U.G. rep in the Department of Political Science for three years, in which time he and his colleagues did their best to diminish or remove all problems brought to them by their fellow-students. Steve has also held a seat on the Social Sciences Faculty Board, and has been Secretary-Treasurer of Political Science Forum for two years. In that time he has also developed close working relationships with several members of the present CUSA executive.

If elected, Steve Tatrallyay pledges to maintain close ties with CUSA and with all students. He will hold regular office-hours in D688 Loeb on Thursday mornings both to discuss outputs and to receive feedback on the doings of the Board. Steve promises to represent as honestly and as fairly as possible the concerns of every, and any, student before the Board. He promises to fight against further tuition increases, against wasteful expenditures of money, time, and space, and for improvements in such University facilities as come under the control of the Board.

Anyone wishing further information is welcome to call Steve at 233-5849. On October 26 & 27, vote STEVE TATRALLYAY for Board of Governors. Every Carleton student has a vote. Use it!!!

Peter C. Plvko

5th. year architecture

Being a present member of the Board of Governors, I have to come to realize the expectations on the part of the 2 students elected to the Board.

One basic problem is the little time that we are allotted to get to know the workings, the roles and the various dynamics concerned that, before we know it our terms are up!

To that effect, I am presently initiating changes to improve the effectiveness of those two students; one, to ensure student representation over the summer months, previously non-existent, by increasing the duration of the appointment to a 2 year term and thus improving some form of continuity and second, to stagger the elections so that, the period of adjustment can be minimized, by having one of the students participating for the previous year.

Having served in numerous bodies and committees in the University and in the executive of the Student's Association (CUSA) has only helped me to gather a greater understanding of the problems facing this University. To that end, I hope to receive your support so that I may continue to represent the best interest of the students at this highest decision making level of the University.

SCIENCE REPRESENTATIVES

Spencer Smith
Sci 4

Having served for a period of time as "Head Boy" or Student's Council President at Bell High School, Spencer is a firm believer in the "virtue of virtue".

Student's Council, with all its tedium and apathy, nevertheless has a respectable amount of potential or actual power. Today's undergraduates are tomorrow's leaders and owners of the world. Importance. In fact, we are the key to life! Although a large part of the function of Student's Council is basically managerial, we must not let the ideals by which we form our identity.

Spencer fights against "mistakes, blunders, superstitions, unscientific theories, irrational beliefs, unbridled enthusiasm and fanaticism." He would like very much to encourage student involvement; by, for example, using your money to assist clubs of virtually any nature.

"It is easier than you might think to give and receive the benefits of our collective power."

ARTS REPRESENTATIVES

William Mowatt

As V.P. Academic I feel that I have a working knowledge of what the role of a C.U.S.A. rep is. Members of the association have an obligation to serve the students not only in the area of services provided on campus but also to make the students and the student body aware of the issues which affect us both directly and indirectly. That is to say, we should be aware of, and have input in such things as: tuition fees, accessibility to university, quality of educational facilities, employment, inflation, etc.

We also have to deal with internal issues, which involve bodies off campus, such as the library, housing for students, accessibility of part-time studies, etc. However, we must not forget that CUSA also has a corporate side and that we have an obligation to keep our own house in order. Thank-you for your attention and please vote on Oct. 26-27.

Carolyn Szostak

Hello, my name is Carolyn Szostak and I'm running for Arts Rep. This is my third year at Carleton, and the second time running for council.

I believe that C.U.S.A. is an important part of the university. For C.U.S.A. to be effective it has to become more accessible. Students should be encouraged to use C.U.S.A., of what it is and what it can do for them. This includes: representing students in issues such as the library, housing, etc.

A general complaint about C.U.S.A. is that it is not politically oriented. I disagree! Unemployment, student aid, etc. are external affairs but they affect students directly. These issues should be dealt with immediately! It makes more sense to ask the questions before a government bill becomes law.

It is quite clear that communication between C.U.S.A. and students needs to be

increased. I would like to help. Please vote Carolyn Szostak on October 26 and 27.

David Linton

My guiding principle is my concern - my overwhelming concern for the welfare of the student - not just the Arts student, but the student in general - the oppressed victim of the monolithic, capitalistic, oligarchic bureaucracy, the defenseless lamb sacrificed on the altar of materialism and administrative inefficiency, bled dry by the inordinate demands of a hidebound council, insensitive to even his most basic needs.

If chosen to represent this oppressed majority, it is my avowed intention to ameliorate the spiritual ghetto that has been our involuntary inheritance, to drag ourselves out of the morass of paperwork and red tape, to strive to become one with the blinding light of true learning which is destined to illuminate the entire Earth.

Colin MacPherson

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Robert Vaughan

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Katherine Fitzgerald

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Penelope Feather.

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Kevan Shantz

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SPECIAL STUDENT REPRESENTATIVES

Marc G6rlin-Lajoie

I've got bad news for my fellow Special Students; we're outnumbered! That's right, there are approximately 2.1 regular students to every Special.

To begin with, during most of high school I've been on the student council in some capacity or other. In college (Algonquin) I was chairman of the Electronics Council for two years. More recently I spent four months organizing (almost singlehandedly) and then running the Ottawa Science Fiction Society. From scratch. It now counts 140 members, some as far away as Scotland! I'm the first to admit that I'm new on this campus and that, as such, I'm still not as familiar with Carleton as I might be, but I'm learning fast, and, as you can tell from the above, I'm a "go-getter". I've also got no reservations whatsoever against giving a "system" or whoever is in charge of some a piece of my mind whenever I think toes are being trod upon. Just because Special students, theoretically, do not spend as much time on campus as other members of the student body is no reason why they should, not get as much out of it as everyone else!

This page is presented by CUSA as a public service in accordance with its constitution.

THIS WEEK AND MORE

21 friday

Rooster's entertainment for this weekend is The White River Bluegrass Band.

Peter Finch stars in *Network*, tonight at 7:15 and 9:30 at the Towne Cinema. Gimme Shelter is featured at midnight.

German Colloquium starts today and runs until October 28, at 2:40 and 4:15 p.m. The colloquium, featuring Helga Stegemann of Queen's University, and Patrick Woodworth of Carleton will be held on the 13th floor, Arts Tower.

Quatre en Concert, a Baroque and Renaissance music night is in the Alumni Theatre tonight at 8:00. Admission is free.

Bully appears in The Pub until October 22.

22 saturday

The Panda Game between Carleton and Ottawa U., is at Lansdowne Park today at 2:00 p.m.

The Concordia German Canadian Female Choir performs in the Assembly Hall, Lansdowne Park, today.

Same Time, Next Year continues nightly at the NAC until October 29, at 8:00. All remaining seats are \$7.00.

A Prayer and Worship service is being held tonight at 8:00 in the old Music Listening Room, 1st level Unicentre. Reverend Pat Playfair speaks on Jesus is Lord.

The Eagle Has Landed is playing at the Towne Cinema tonight at 7:00 and 9:15. The science fiction film *Wizards*, is the midnight feature.

The Great Dictator, directed by Charlie Chaplin, will be shown tonight at 8:00, St. Paul's University, Room 203, 223 Main, Ottawa University.

Rewetting of Hot Surfaces 1: Effects of Various Parameters on Rewetting Velocity, a seminar by Y. Lee, will be held this afternoon at 2:30 in A-709 Colonel By Hall at the University of Ottawa.

23 sunday

St. Pat's College Sunday Night Movie features Music Lovers at 7:00 and 9:15, in Room 100, St. Patrick's College. Admission is \$1.00.

Edin and Tamir, duo pianists, appear in the Opera of the NAC this evening at 8:30. Tickets are \$3.00 to \$6.00.

The Rudolph Valentino classic, Blood and Sand, will be shown at the Towne Cinema today at 1:00, 2:30 and 4:00. Memberships must be shown.

The Sting is featured at the Towne this evening at 7:30 and 9:45.

Frank Capra's The Miracle Woman will be shown tonight by the NFT at 7:30 with two taped interviews of Frank Capra following at 9:30.

25 tuesday

A mass demonstration sponsored by the Ottawa Typographical Union will begin at noon at the Ottawa Journal Building. For more information call 233-8102.

L'Histoire d'Adele H., by François Truffaut, is featured tonight at the Towne Cinema, at 7:30 and 9:30.

Viridiana and Simon of the Desert, are the NFT films being shown tonight at 7:30.

Swashbuckler is the feature film presented by the RRRRA in Res Commons, tonight and tomorrow night at 7:15 and 10:15.

Biblical Literature: Rabbanic and Modern Perspectives, a symposium, will take place at Carleton, October 25-27. The first event is an art exhibit, opening tonight at 8:00 in the Tory foyer. The second event is a public lecture by Professor Kalman Bland at 8:30 in the Tory Theatre, tonight only.



Spectacle opens in The Pub, level one Unicentre on Thursday, October 27 and continues nightly at 8:00 until Saturday

24 monday

Clément Perron's film "Partis Pour La Gloire" will be shown at the University of Ottawa Odeon this evening at 8:30. Admission is \$1.50.

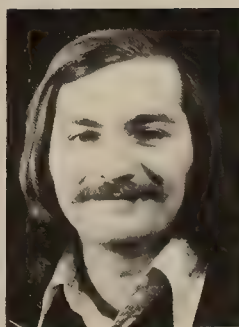
Sayyid Abdul Al-Khabyr performs tonight at 8:00 in the Ottawa Public Library Auditorium (Metcalfe and Laurier). Admission for Jazz Ottawa members is \$2.50, non-members, \$3.00. Further information may be obtained from Lois Moody, 232-9387.

Les Ballets Trockadero de Monte Carlo appears tonight in the Opera of the NAC, beginning at 8:30 p.m. Tickets are available from \$5.50 to \$9.50.

"O Lucky Man!" will be shown at the Towne Cinema this evening at 7:30 only.

26 wednesday

Randy Williams, CKCU-FM Station Manager (pictured right) is the lunchtime speaker at Rooster's today from 12:30.



Island of the Lost Souls will be shown today in C264 Loeb Building at 3:30 and 8:00.

The Backgammon Drop-In Centre presents an opportunity for interested players to meet other players. Lessons will be available for beginners in 509 Arts Tower at 8:00.

Lina Wertmüller's Love and Anarchy, with English subtitles, will be screened tonight at the Towne Cinema, at 7:30 and 9:30.

The Age of Bronze, by Auguste Rodin, is the featured talk and at the National Gallery at 2:00.

A Joyful Sound, a concert presenting works which represent a historical perspective of religious songs, is presented by the CBC in the Alumni Theatre, tonight at 8:30.

Audubon's Bird Islands of the North Atlantic, by Stephen W. Kress, will be presented tonight in the auditorium of the Museum of Natural Sciences at 7:30.

Channels of Communication Between the Power Elite and Dissident Groups in the Socialist Countries, by George Mond, is a seminar offered by the Institute of Soviet and East European Studies, at 2:30 today in 438 Herzberg.

Wilfred Burchett, a well known journalist and war correspondent, speaks on International Affairs, tonight at 8:00, Main Hall of the Unicentre. Tickets are \$1.00 and \$2.00, available at the Unicentre Box Office, Octopus Books, and Acorn Books

27 thursday

Spectacle will be in The Pub nightly until Saturday from 8:00.

Luke Gibson appears at Rooster's nightly from 8:00 until Saturday.

An Evening on Smart Shopping and Consumer Protection is sponsored by CUSA tonight at 7:30. For more information phone 231-4380.

At the Towne Cinema, the movie for tonight is Rebecca, starring Laurence Olivier and Joan Fontaine at 7:30 and 9:30.

Los Calchakis appear in the Opera of the NAC at 8:30.

28 friday

Arthur Fiedler conducts a Pops Concert in the Opera of the NAC tonight at 8:30.

Nasty Habits, with Glenda Jackson, is being screened tonight at the Towne. The midnight movies are Dark Star and Coonskin.

The National Film Theatre of Canada, presents Flaming Star with Elvis Presley at 7:30 followed at 9:30 by Forty Guns starring Barbara Stanwyck and Barry Sullivan.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

The surrealist images of Luis Buñuel

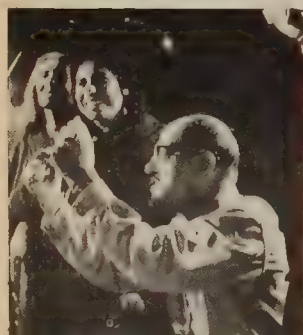
The Films of Luis Buñuel
National Film Theatre
Tuesdays until Dec. 6

Rowena Cunningham

A man tenderly places his hand upon a woman's throat, then, razor in hand, slits her eye. A "butch" female stereotype stands over a severed hand, prodding it with a stick. Ants crawl from a hole in the middle of a man's palm. A man, harnessed to ropes, drags cork mats, melons, two priests and two pianos into a room. The ingredients serve as a mock funeral bier for the rotting carcasses of two donkeys.

The scenes aren't from the latest plastic epic from the Warhol factory. The film is *Un Chien Andalou* (1929) and has nothing to do with either dogs or Andalusians. It marked the debut of a director many consider the major surrealist director in cinema today, Luis Buñuel.

The National Film Theatre (NFT), in conjunction with Carleton's Film Studies department is presenting an examination of Buñuel's work. The series spans Buñuel's 40-odd years contribution to the cinema. It chronicles his development of technique in surrealist expressionism, from the visually shocking, anarchistic images of *Un chien andalou* and *L'Age d'Or* (1930), to the commercially successful attack on the conventions and attitudes of the middle class in *Le Charme Discret de la Bourgeoisie* (1972).



Buñuel in 1958 directing *Nazarin*

Next Tuesday, the series continues with the showing of *Viridiana* (1961) and *Simon of the Desert* (1965). Both films were made at the pinnacle of Buñuel's filmmaking career. Other films scheduled to be shown are *Belle De Jour* (1967), *Tristana* (1970) and *El Angel Exterminador* (1962).

Buñuel's commitment to surrealist ideology dictated the intensity of his initial attacks on existing social orders. He has said that *Un Chien Andalou* was a "desperate, impassioned call for murder." Buñuel has since abandoned, to some degree, the revolutionary ardour of his first films, but still retains elements of surrealist style.

Buñuel's themes concern themselves with the human condition; the plight of the individual struggling with the restrictive forces of society. The struggles often arise from the desire to liberate an overwhelming sexual passion, what Buñuel called "l'amour fou." Modot in *L'Age d'Or* and Francisco in *El* (1952) are both frustrated in their attempt to attain the object of their passion. Modot is constantly stymied by the intervention of



Arturo de Córdova as Francisco in Buñuel's 1952 production *El*

authority, while Francisco is obsessed by the green-eyed monster of jealousy which drives him insane, and to the refuge of the Church.

Surrealism is perhaps the greatest influence on the work of Buñuel, yet his cultural and national heritage emerge through specific imagery in his films. Buñuel's themes bear a similarity to the "picaresque" novels of 19th century Spain. His use of the blind and of beggars is similar to characters in the novels.

Born in Calanda, Spain, Buñuel witnessed as a boy a village tradition which later would emerge in his films. At Easter the men of Calanda would take to the streets, from nightfall of Good Friday to Easter Sunday, beating their drums.

Buñuel has often inserted the overwhelming crescendo of the drum beat into his films at crucial moments of frustration and failure, as in *L'Age d'Or* and *Nazarin* (1958).

By an evolutionary process, Buñuel has reconciled his surrealist-political viewpoint with a humanistic one. In doing so he has evolved a more objective, exploratory approach to his subjects. Adopting a pseudo-documentary style, Buñuel maintains a middle distance with his camera, allowing for an "objective" evaluation of what is going on within the frame by the audience.

This clinical approach is illustrated in the opening sequence of *L'Age d'Or*. The

image of two scorpions fighting is an apparent "objective statement" of one of the themes of the film — life is founded on aggression and is an essential element of man's nature.

Buñuel's reconciliation of ideology to the medium of film is consistent with his efforts to place man within a liberated context in society and nature. As opposed to the broadside attacks of surrealist films, the elements of realism adopted in his later works, *Diary of a Chambermaid* (1963) *Tristana* and *Le Charme Discret*, clarify his attack on those institutions of society which Buñuel is objecting to.

Cria:

Avoiding excess sentiment

cinema

Cria
Carlos Saura
Elgin Theatre

Fernando Traficante

It is a rare and exhilarating experience when a film can explore heavy emotional themes with some delicacy and restraint.

Cria, a new production by Spanish filmmaker Carlos Saura, achieves this fine balance. He presents an intense portrayal of a young girl's developing awareness of death; but he does so without indulging in hysteria and extravagant gestures.

Set in a Spanish upper class

household, *Cria* is the reminiscences of a young woman, Ana. The story centres around her belief that she was responsible for her father's death.

Saura focuses his attention on the events shortly following the death of Ana's father. The film follows Ana and her sisters adjustment to life under the tutelage of a spinster aunt.

He uses the narrative structure to directly involve the audience with Ana's experiences. Instead of a traditional story line, the narrative corresponds to the real and imaginary events of Ana's life. What emerges is an almost total absence of plot, and a heavy usage of flashback and imaginary sequences.

Saura employs few camera close-ups, thereby allowing us to formulate our own response to the situation through a qualified detachment.

The final outcome of this style is that

Saura is able to direct our attention to what he deems necessary in Ana's life, yet avoid the pitfalls of sentimentality possible in his subject.

A good deal of the credit for subtlety lies with the two actresses who play Ana. Ana Torrent, a young girl of seven or eight, appears in almost all the scenes, silently observing the events about her. She manages to convey all the torment of her parents' death, her own death wish and a comprehension of people; yet she still remains a little girl encountering life for the first time.

Geraldine Chaplin portrays both Ana's mother and Ana as an adult. She is particularly impressive in her performance as Ana's mother, who is dissatisfied with her role as a housewife, but unwilling to try a life outside of marriage.

The weakness of the film is the one dimensional manner in which men are characterized. They are largely profligate womanizers whose lives are given to their careers and the satisfaction of their desires. This type of stereotyped male chauvinism hampers what is primarily an honest portrayal of characters in the film.

Overall, *Cria* is a worthwhile film experience which assiduously avoids any excess of sentiment.

PANDA

Good fun or drunken disgrace?

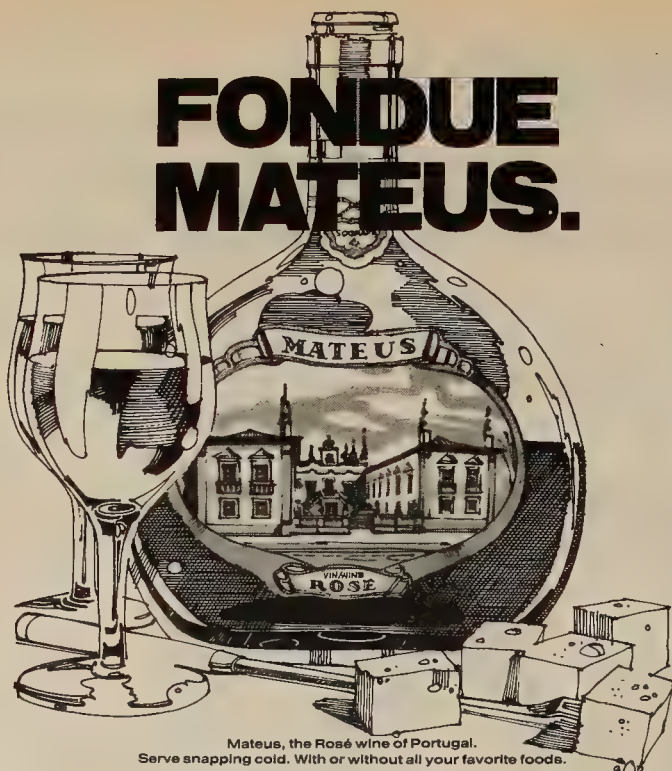
Volume 7, Number 10 October 28, 1977

THE CHARLATAN



Should Quebec students be
Separate from National
Union of Students?

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THE CHARLATAN

Volume 7, Number 10
October 28, 1977

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CUSA by-election no contest

Six Arts nominees disqualified

Jacquie McNish

The students' association's (CUSA) by-election was off to a shaky start last Thursday when six Arts nominees were disqualified and the Science and Arts nominees were acclaimed.

Carleton's Chief Electoral Officer, Dan Perley, disqualified the six Arts nominees when he discovered some of the nomination signatures on their application forms were invalid.

It's standard procedure to check each nominee has 15 nomination signatures from students in the faculty they are representing, said Perley. He said the disqualified nominees had one or two signatures from students outside of their faculty.

Before Perley had validated the nomination applications he bought a \$231 full page ad in *The Charlatan* to publish the position papers of all the nominees.

After the disqualifications Perley came to *The Charlatan's* office to change the completed full page ad to a half page ad by removing the position

papers of the disqualified nominees.

The Charlatan's Production Co-ordinator, Bill Kretzel, told Perley it was too late for advertising alterations. Perley grabbed the ad page and returned it only after Kretzel phoned for a turnkey.

The *Charlatan* ran "Acclaimed" and "Disqualified" labels across the printed position papers in the ad.

Perley later said he wasn't going to pay the full price of the ad. CUSA's Finance Commissioner, Harvey Tepner, has called a joint-board meeting for December to discuss the price.

The six disqualified nominees were all members of Carleton's Sock 'n' Buskin theatre club. Two of them claim they were serious about running in the election, while one Sock 'n' Buskin member who didn't run said it was a farce.

Penelope Feather, one of the disqualified nominees, said the group's disqualification was "an accident". She said they decided to run at the last

moment and were unaware they needed signatures from students in their own faculty.

Robert Vaughan, Sock 'n' Buskin president and another disqualified nominee, said he was surprised and disappointed they were disqualified.

Feather laughed when Vaughan said he was surprised. "I was the one collecting the signatures, so I was pretty sure some of us would be disqualified," she said.

Both said Sock 'n' Buskin members were running because they were dissatisfied with CUSA's performance and wanted to "jolt them".

"Everyone needs to be reminded that they are not irreplaceable. CUSA doesn't go anywhere any more, they should get off their pedestals," said Vaughan.

John Urquhart, a Sock 'n' Buskin member who was present when *The Charlatan* interviewed Vaughan and Feather, jumped up when Vaughan suggested CUSA was

continued on next page



Dan Perley, CUSA Chief Electoral Officer

Quebec students want separate and equal status in NUS

CALGARY [CUP] — While unemployment and student aid emerged as the top priorities for research and action at the National Union of Students (NUS) conference in Calgary last weekend, the question of a federation of Quebec students having separate and equal status within NUS was the most hotly debated issue.

L'Association nationale des étudiants (ANEQ) was at the conference to urge immediate recognition of L'ANEQ as the national student union of Quebec, and to the right of self-determination for Quebec as a nation.

The conference decided students at each institution should debate the question and instruct their student council to vote yes or no in a NUS mail referendum in January.

The NUS national executive had originally recommended the decision be postponed to the organization's general meeting in May so the debate could be organized on local campuses.

Delegates from the universities of Toronto and Ottawa argued against any immediate decision. They said discussion on each campus should precede a decision at the national level so students won't feel a policy is being forced on them.

The decision was a blow to Daniel Paquet, executive member of L'ANEQ.

"The Parti Quebecois referendum may come in March 1978," said Paquet. "And if the

French students do not feel the English students are in solidarity with them and if their rights have been recognized it can effect how they vote in the referendum."

NUS President Ross Powell assured Paquet that since both student unions have named unemployment and student aid as their major priorities this year, they expect to "work on common issues to the benefits of all student."

Carleton University Students' Association President, Ben Lachance, said he expects Carleton's students' council to respond favorably to L'ANEQ's proposal.

On the unemployment issue, delegates mapped out a campaign that is to culminate in general meetings and educational work in late February.

A meeting with the Prime Minister is planned to voice student concern about the economy and the students' place within it. The work is to be organized locally, with regional and national coordination.

Student aid is to receive research attention and a petition will be presented to the Canada Student Loans Plan plenary group asking for changes in the program.

The plenary group is the federal government body that determines national student aid policy, and the program is now being reviewed.

Delegates and staff of the national union left the con-

ference largely dissatisfied with the results of the weekend meeting.

A lack of focus and direction was recognized by some, but most had little idea as to how

problems could be dealt with.

University of British Columbia delegate John DeMarco summarized the conferences effectiveness when he com-

plained about the unemployment strategy in particular "It seems that there is more we can do in an unemployment campaign, but we just can't get a handle on it."

Enrolment down, university short \$600,000

Anne Marie Smart

Enrolment of full and part time students at Carleton dropped six percent this fall and the university is subsequently short approximately half a million dollars from budget projections made last year.

Last year, enrolment was three percent below budget projections made the year before, which meant a loss of \$200,000.

At a Board of Governors meeting Tuesday evening, University President, Michael Oliver, said "the enrolment figures are not encouraging ... (they are) most disturbing."

"This wasn't supposed to happen until the 1980s," said Dave Brown, director of planning analysis and statistics. "It's now certain that some careful reevaluation must be undertaken."

Full time undergraduate enrolment was 7,861, down four and a half percent from last year's total of 8,234 students, said Brown. The figures, he added, are projected to Nov. 1 of this year but Brown said he

doesn't expect a great change. The three-year general Sciences program had the sharpest decline at 10 percent.

The three-year Arts degree program showed an eight

percent decrease. Full time graduate enrolment showed a slight decrease as well.

Students aren't opting for part time studies either. Last year,

continued on next page

More draught for more money

Danny Globerman

Starting Halloween Monday, Carleton Pub patrons will have to shell out an extra dime for draught. However, there will be an extra ounce in each serving.

The reason for the increase to 75 cents is because The Pub is returning to 13 ounce glasses. In an effort to increase profits last summer, CUSA spent approximately \$225 on 360, 12 ounce glasses, leaving the price at 65 cents. But the glasses proved to be defective. Only 50 to 100 survived the summer.

As a result, The Pub put the old, larger glasses back into circulation. But to make a profit with these glasses, they say they have to raise the price.



UNIVERSITY ENROLMENT

continued from previous page

6,352 students registered for part time study. This year there was a 9.6 percent drop to 5,740 students. Part time summer enrolment was down 13 percent. "There is no one reason for the continuing decreases in the number of students enrolling," said Brown.

"For some reason or another, there's been a general turnoff to university," he said. Brown said

the decline might be attributed to either economics or a dissatisfaction with universities in general.

Enrolment across the province for all Ontario universities was down one to two percent, he said.

The number of students enrolling in professional schools and faculties at Carleton increased. Enrolment increases in Commerce, Journalism and Engineering were six, 3.9 and 4.9 percent, respectively.

Brown said the dropout rate in professional schools past first year is low, and suggested that could explain the apparent increases.

Enrolment hasn't increased in first year.

Brown could not say what steps will be taken to recover the \$600,000 deficit.

CUSA BY- ELECTIONS

continued from previous page

getting arrogant. "I think it (the nominations) was a farce to begin with, so let's admit it," he said and then walked out of the room.

"Had one of us been elected, we looked upon it as being a long shot, but we would have taken our position very seriously," Vaughan said.

The Sock 'n' Buskin nominees

produced identical position papers, referring to themselves as "the blinding light of true learning which is destined to illuminate the entire earth."

Feather said she wrote the text of the position papers, xeroxed them on CUSA's xerox machine and collected the majority of the signatures for the nominees.

Later, Urquhart said, "I think basically it was a farcical thing, it was nothing more than a humorous slight at CUSA. I don't think Penelope and Robert had any serious intentions of joining CUSA. We just wanted attention."

Sock 'n' Buskin wants recognition, said Urquhart, because they need more money and space and CUSA isn't aware of their needs. Sock 'n' Buskin

operates on a \$6,000 budget provided by the Dean of Student Services.

CUSA's Finance Commissioner, Harvey Tepner, said CUSA's budget was already set this year so Sock 'n' Buskin shouldn't expect CUSA to fund them.

"There is always a potential to fund anyone, but I'm wondering why they didn't approach us earlier when I was formulating the budget last May," said Tepner.

With the acclamation of Spencer Smith as Science Rep and Bill Mowatt and Carolyn Szostak as Arts Reps, the only positions left to vote on were the Board of Governors and Special Student Reps.

The results of the by-election were not available at press time.

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Randy Williams vs School of Journalism

Anne Marie Smart

Radio Carleton station manager Randy Williams, became embroiled in a debate with journalism students over the dropping of Radio News from CKCU-FM at the Wednesday Rooster's Speakers Series.

Williams said it was dropped because promises were not kept, and the quality of sound, the style, and the content of Radio News were substandard.

"We were promised six hours of programming from the School of Journalism, not only Radio News, but two documentaries that were to be produced a week," Williams said. "The docs never materialized and Radio News over a period of two years never really improved from where it was when we started."

Williams fielded questions from several journalism students. Peter Howell questioned Williams on Radio Carleton's "promise" to give a year's notice before cancelling Radio News, regardless of how good or bad it was, which he said was not done.

"The promise was made (in 1974) in the context of what Radio News was going to sound like over the next few years," Williams said.

He said last September almost all of the 14 executives of Radio Carleton, except himself, wanted to drop Radio News. "The executive felt it was horrible... an embarrassment to us (CKCU-FM), to the university, and to the School of Journalism."

Howell charged Williams with failing to fulfill the radio station's mandate as a student radio station. "Ostensibly, you're turning away 500 journalism students."

Williams dismissed Howell's accusations that the removal of Radio News from Radio Carleton was deliberate or that it obstructed the education of journalism students.

"It's not that I don't want to have you," Williams told Howell. "What do I say to the 100 or so students who come to Radio Carleton, knowing nothing about radio broadcasting but who, in a month, can contribute to excellent programming, that there's one set of standards for you when you work here and there's a lower standard for the students in a professional School of Journalism over there."

Howell also questioned Williams on the loss of the \$5,000 which Radio News paid annually to Radio Carleton.

"Radio News was on Radio Carleton last year and it was going on 20 minutes a day, 100 minutes a week, 2,600 minutes a year... that's \$1.92 a minute for running Radio News," said Howell. He asked whether there was any other show that earned as much money per minute for CKCU-FM as Radio News.

"I don't look at the service in terms of how much money the

radio station gets," Williams said. "I don't feel that I'm losing money. I feel that I'm gaining credibility in our programming."

Williams emphasized it was the sound of Radio News that needed improving. He said he hoped in the future there could be some kind of mutual cooperation.

"The crux of the problem right now is the credibility and legitimacy of Radio Carleton in the eyes of the people who run the School of Journalism."

Journalism Rep on students' council (CUSA), Tom Davis, suggested the best solution might be integrated programming, instead of confrontation.

"There's been a lot of yelling, and no action," Davis said.

Some members of the audience questioned the

continued on next page



Randy Williams, CKCU Station Manager

Study group commissioned

Move to ban "sexist" magazines defeated

Denise Ball

Readers of Playboy, Playgirl, and Penthouse will still be able to purchase these magazines at the Unicentre Store despite an attempt to have them removed from the shelves by some members of the students' council (CUSA).

A motion to ban the "sexist" magazines from The Store was defeated at Tuesday's council meeting.

Proposed by Bill Mowatt, CUSA's VP Academic, the motion called for the banning of Playboy, Playgirl, Penthouse, Penthouse Forum, Oui, and Mayfair magazines from The Store.

Council agreed, however, to set up a study group made up of executive council members and representatives from the Women's Centre to examine sexism on campus and make recommendations and proposals to council.

The original motion met strong opposition from some council members. Much of the debate centred around whether the motion constituted censorship.

"Nowhere in this motion does it say students cannot buy magazines off-campus," said Mowatt. "The motion says we should stop the sale of these magazines (in The Store) because it promotes negative attitudes in society."

In support of the motion Arts Rep Cate Cochran said, "It's not a question of censorship. It's a matter of what we choose to sell."

"Fundamentally it's a question of censorship," said Journalism Rep. Tom Davis. "Persons who desire to purchase the magazine should not be restricted by those who look upon it with less than honour."

"You are also denying good literature in denying por-

nography," said Davis in reference to articles in Playboy.

He added that council should not be acting as "moral guardian" of the student population.

VP Community Affairs Dan Hara rejected the claim that the magazines promote sexism. "I don't feel I'm some pavlovian dog who can be conditioned to drool at any woman on the street because I read por-

nography."

CUSA President Ben Lachance objected to the motion, claiming it was censorship. "Council should not be the moral judge for people on this campus," he said. "It's out of our jurisdiction."

Arts Rep Riel Miller said council should be more concerned with social issues such as sexism on campus and the

question of censorship was a "red herring."

"Fighting sexism is a social responsibility," Miller said. "Something working toward that goal is not limiting freedom but promoting freedom."

After the defeat of the motion to ban the magazines from The Store, Miller's Motion to establish a study group to look into sexism was passed.

Famous war correspondent visits Carleton

Percy Toop

The torch of national liberation has passed from Southeast Asia to Southern Africa, and the time needed to successfully carry out a war of liberation has lessened dramatically in the last 20 years, New York Guardian correspondent Wilfred Burchett told about 80 people in the Main Hall of the Unicentre, Wednesday.

Burchett's engagement at Carleton was just one stop on a North American fund-raising tour for the Guardian, an independent radical newsweekly for which he is the Paris correspondent.

Burchett, who has been called "one of the greatest war correspondents of modern times" was the first Western journalist in Hiroshima after the atomic blast.

He has also been stationed in the Soviet Union, China, Vietnam, Cambodia, Algeria, Cuba, Portugal, Angola, Mozambique and Rhodesia.

His reporting on the Korean War prompted the government of his native Australia to deny him a passport for 20 years.

He has interviewed Ho Chi Minh and was counted as a personal friend of the late premier of the People's Republic

of China, Chou En-Lai.

"The storm centre of the national liberation struggle has shifted from Southeast Asia to Southern Africa," Burchett said.

He said he has been amazed at the remarkable solidarity displayed by the governments of the independent African nations in aiding struggles for independence in other parts of the continent.

Burchett predicted that South Africa will inevitably succumb to the same forces that have

toppled "repressive regimes" elsewhere in the world.

Asked if he considered the recent events in Quebec a "national liberation struggle", Burchett said, "Well, I can certainly feel for any race or culture that is being oppressed, and that includes linguistic repression. But I don't see how, in a parliamentary democracy, the situation could be at all comparable to Africa or Southeast Asia."

Council not taken by cleaners

Kim Hunter

Student's council (CUSA) decided Tuesday to discontinue negotiations with the Ottawa businessman who wanted to set up a dry cleaning drop-off in the Unicentre.

The businessman, whose name was not disclosed, offered to lease 230 square feet of space on the second level of the Unicentre, across from the Main Hall.

Ronni Lebi, CUSA VP Executive said the businessman had agreed to pay \$7.80 per square foot a month for the space an increase over the \$4.64 which CUSA normally charges.

He said the businessman had agreed to incur all costs with the exception of the installation and maintenance of a protective screen which would have to be installed around his space. Lebi estimated the cost at \$1,100.

Council gave up on the idea since the \$900 in rent collected on the six month lease wouldn't cover the cost of the screen. There was also concern that the initial lease might not be renewed.

Lebi was instructed by council to look into other development plans for the Unicentre and report his findings back to council.

WILLIAMS

continued from previous page

\$50,000 CUSA is giving to the radio station this year when there is no indication of how many students actually listen to the station.

The questioners said there

should be a systematic audience survey to gauge not only how many people listen to the station but whether or not they like the present form of programming.

Williams countered that one survey was done by a Toronto company last fall which showed a weekly listening audience of 91,000. He conceded, however,

that with the recent competition of CHEZ-FM, ratings now are probably down.

He also said audience surveys, which are used to analyze the formats of top-40, all-music radio stations, were not feasible when applied to the "foreground" style programming of Radio Carleton. He compared the format of mass audience,

all-music stations to an orange. "Radio Carleton is definitely a fruit basket."

He did say he would be interested in an audience survey if the survey's format protested the special interest programs such as "Sacred and Profane" and "Science is a Dirty Word", which do not attract large audiences.

CUSA President Ben Lachance and CUSA Programmer Judith Gallagher suggested a future "accountability" session be held with Williams, The Charlatan Editor Stephen Cole, and CUSA, to respond to students' questions on whether they are getting their money's worth out of CKCU-FM and The Charlatan.

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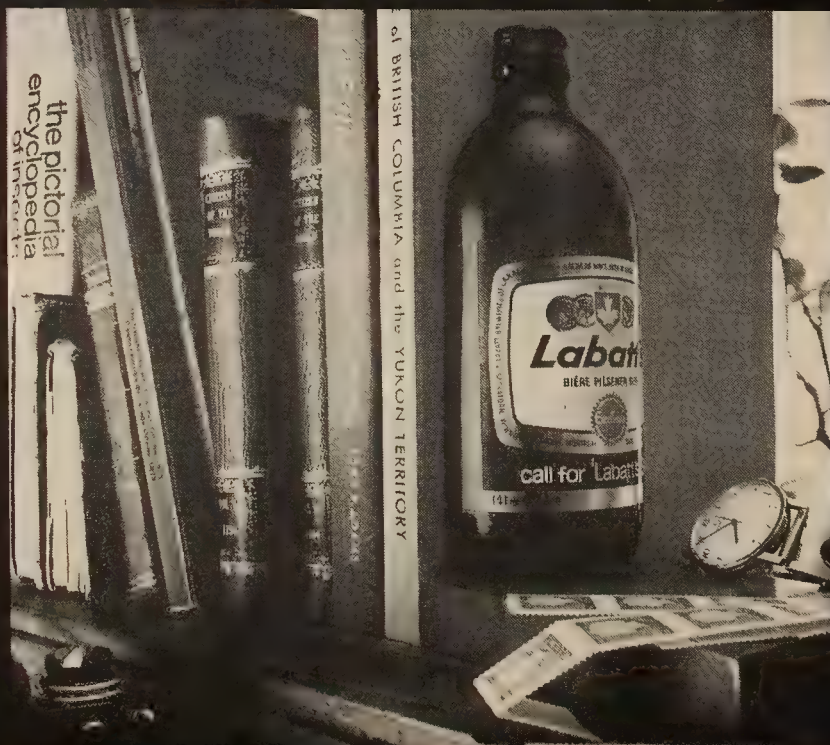
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Journal demonstration Most students stayed away

Martin Mittelstaedt

Of the 1,000 demonstrators protesting the lockout of employees at the Ottawa Journal demonstration Tuesday, about 15 to 25 were Carleton students.

Students' association (CUSA) Arts Rep Riel Miller, one of the demonstrators, said in a "middle class institution like Carleton it's unlikely many will know what is involved in a labour dispute."

Universities, and students in particular have a responsibility to solve social problems, he said. "It's a clear-cut case of hardship being imposed on one group of workers who have very little power."

He said the Journal holds all the "aces" in the dispute and a demonstration can force the paper to make a compromise with the workers.

The dispute at the Journal began last October when 180 employees were locked out by management after work slow downs over the introduction of new technology.

At Carleton, CUSA is still boycotting the Journal in The Unicentre Store. But the School of Journalism has re-introduced its apprenticeship program at the Journal.

George Frajkor, the co-ordinator of the apprenticeship

program, said last year's program was cancelled because "the School (of Journalism) didn't have the right to send students into dangerous situations." Journal trucks were damaged last year shortly after the dispute began.

"We're running the program again this year because we looked at the situation and thought it would be coming to an end (this fall)," said Frajkor.

But some of the participants said the dispute is far from over and the locked out workers are the dispute's biggest losers.

Gerry Quinn, a Journal employee for 35 years, said he was heartened by the successful demonstration, but isn't looking forward to the long, cold winter on the picket line.

Richard Weatherdon, chairman of the International Typographical Union's negotiating committee, one of the locked out unions, said only half the workers are still on the line. Many have moved away or found other jobs, he said.

Weatherdon, one of the planners of Tuesday's demonstration said the purpose of the protest was to show Journal management the dispute is for from over.



Demonstrators outside Journal Towers Tuesday.

Students want better deal from OC Transpo

Noelle Boughton

The three Ottawa college and university governments met Wednesday to prepare a brief asking OC Transpo to give students a better deal on city buses.

Representatives from Carleton, the University of Ottawa and Algonquin College adopted a brief to present to OC Transpo that if accepted, would

mean that passes would be available to full time students for \$10 rather than \$13 a month.

Carleton students' association (CUSA) President, Ben Lachance said the student passes would be used on a one year trial basis.

"We realize OC Transpo isn't in the greatest position to cut rates now," said Lachance. The brief showed that although OC Transpo costs had increased, their provincial subsidy decreased.

The brief will be presented to the General Manager of OC Transpo, Hector Chaput, Wednesday afternoon. Students' council will get a final chance to look at the brief at their Tuesday night meeting.



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EDITORIAL NOTES

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Journalism prof. "sets the record straight" on Radio News

The station manger of Radio Carleton, Randy Williams, seems to believe if he keeps repeating some things and ignoring other he will be able to change reality.

Perhaps it is time someone set the record straight.

Before doing so, let me make clear that I do not question the right of Carleton's students' association to spend student fees to subsidize a commercial radio station or the right of council to decide who shall run that station. It is clearly a decision for the students as to whether student enterprises such as Radio News should be part of a commercial station subsidized by student fees.

This fact — that the students have the right to run their own affairs — should not obscure, however, that the decision to drop Radio News from CKCU's programming broke a long-standing commitment. That is the issue.

Radio News, a news service run by the School of Journalism, has existed since 1970 when it was created in response to submissions made by those who then ran Radio Carleton. It has gradually attracted increasing support from the School to the point one full-time faculty member, one part-time faculty member, one instructor, a full time operator, four teaching assistants and a number of part time operators are involved.

It was the extent of this growing commitment that led the School several years ago to decide it was important that both the school and Radio Carleton should agree not to withdraw their part of the arrangement without a year's notice. The School has lived up to that agreement. Radio Carleton broke it this summer.

Having made clear that much, let me also say that the repeated statements about the so-called failure of the School to make adjustments also simply are not factual.

In the past few years, Radio News has increased its technical staff, increased its faculty commitment, changed its format, increased the area of its coverage, gone to news readers who have passed auditions and adjusted its broadcast times all to serve the demands of Radio Carleton.

In short, the School whose first commitment should be to provide an education has, on occasion, adjusted its own views about education to accommodate CKCU-FM. The School may well have been at

fault in doing this, but these are the facts — quite a different story than the one Mr. Williams gave in *The Charlatan* last week.

The crucial question, of course, is whether it makes sense for a commercial operation like CKCU to allow journalism students to learn on the air or whether it would be best for the commercial success of the station if this learning process were not exposed to public view. I think that question is one the students whose fee money supports the station must answer. It is clearly not the business of faculty to do so.

The test of Radio News, of course, is not what anyone at Radio Carleton or I say or think. It is whether or not Carleton journalism graduates look back on the experience as one that contributed to their professional education.

Two years ago, we asked many of our graduates who have gone into broadcasting what



they felt about Radio News. Their opinions were almost entirely and very strongly positive about the educational experience involved.

I and others are disappointed

that Radio Carleton and students' council so not see any value in providing an outlet for something a large number of journalism students find so valuable. But I, personally, think

that CKCU-FM and the councillors who provide these finances have a right to that opinion.

Joe Scanlon
Director, Radio News

RCMP studied student Liberal in 60's

All the uproar being made by some politicians about the security operations of the R.C.M.P. makes me smile. I smile because it puts me in mind of the time that the R.C.M.P. infiltrated the Carleton University Liberal Club. Not only do the secret police have, I am sure, dossiers on scores of M.P.'s but they probably also have files on hundreds of thousands of other Canadians including me and my fellow members of the executive of the Carleton University Liberal Club in the early 1960's.

From 1960 to 1964 I was on the executive of that club. In excuse for that folly I can only say that in the Pearson years it was possible to believe that liberals belonged in the Liberal Party. It was not then obvious, as it now is, that "Liberal" is only "conservative" spelled wrongly.

Anyway, one spring a couple of my acquaintances at Carleton mentioned that they'd heard that the R.C.M.P. had been asking around about me. I don't remember being particularly alarmed. In fact I recall being amused and somewhat flattered at being noticed but mostly I didn't pay much attention to these rumours. The next autumn we held an organizational meeting, as usual, to prepare the club's programme for the new

school year. As usual the club's first organizational meeting was poorly attended but among turning up as a rather good looking young man whom none of us on the executive had seen before. He seemed rather more mature than most of our fellow students. He asked a number of intelligent questions and seemed quite interested in the club. We on the executive were favourably impressed. I believe the name he gave was "Carl."

This "Carl" was very reticent about himself but when we began putting together a membership list from those in attendance at the meeting he gave a name and telephone number. We, on the executive discussed him briefly before the next meeting of the club. We decided to ask him if he'd be willing to fill one of the vacancies on our executive. We did so. He seemed quite taken back at the idea and declined. After that second meeting of the year we, none of us, ever saw him again. Subsequent investigation showed that there was no student registered in the name he had given and no one at the telephone number he had given knew anything about him.

I didn't spend much time worrying about this chap's brief appearance in our midst. I had largely forgotten him when, some months later, from a

surprising and absolutely reliable source, I heard that the R.C.M.P. were investigating me as a probable Communist. This time the source was too reliable and the information I received was too detailed and accurate for me to dismiss it from my mind as I had done with the rumours of the previous year.

All of a sudden the mysterious appearance and disappearance of the elusive "Carl" made sense and I have believed ever since that he must have been an R.C.M.P. agent. Our guilelessness in inviting him to join our club executive must have convinced the secret police that, whatever subversive work I might be up to, that at least the Carleton University Liberal Club was not being used as a front for a Communist conspiracy. We were out to overthrow something, it is true, but only John Diefenbaker, and only by peaceful means. I know from what I was told that the secret police must have been watching me for some time. I wonder if they still keep those files? I wonder if they started files on my fellow Liberals?

I have sometimes wondered, in the years since then, what started them off watching and investigating me. There are several possibilities I suppose. I once was on a mailing list for propaganda from the Russian

Embassy. Only a fool would delude himself that the secret police don't keep records of everyone getting mail from the Russian Embassy. I once telephoned a Communist Party office about a speaker for a meeting. Only a fool would believe that the 'secret police don't "bug" the telephone lines of Communists. I once joined a protest against apartheid in South Africa and, considering how the minds of some cops work, that might have caused me to be listed as a probable Communist. I suppose that I shall never know.

I comfort myself with the thought that being the subject of a dossier in the files of the secret police puts me in some distinguished company. I am certain that Pierre Trudeau was absolutely right when he said recently that he was sure they had a file on him too. He was able to go on to point out that this fact did not prevent him from becoming Prime Minister. I might add that, in my case, the existence of a dossier on me has not prevented me from going on from being a politically active Science graduate in the early 1960's to becoming an unemployed janitor in the late 1970's.

William R. Reeve,
Victoria, B.C.

LETTERS

Student falls off chair, stomach turns after feminist's rebuke

After reading Pat Daley's letter concerning censorship of the tunnels, I nearly fell off my chair. No, the reason wasn't that I picked up a copy of the *Charlatan* after the Panda game but merely that the content of the letter assumed a measure of gullibility on the part of the reader.

I found especially interesting the passage enlightening me that the tunnel paintings "perpetuate the terror and humiliation that women feel no matter where they walk". I have used the tunnels numerous times during the evenings and the only potential rapists I have seen lurking the tunnels are those men returning from the library after indulging in an evening of such perversions as calculus, English or chemistry.

May I also add that the women I know who go to Carleton aren't in the habit of looking over their shoulders in "terror and humiliation" every step they take. When feminists make statements like that you wonder who it is that needs psychiatric treatment: the supposed attackers of women, or their supposed victims.

What is it with the feminist anyway? Don't they live in the real world? Sweden, Denmark, Germany and other countries have legalized prostitution, or liberal freedom of expression laws concerning the media (some countries have both). Yet none of these countries has experienced a sudden escalation of sex crimes. But nonetheless we have the appalling atatement of Robin Morgan that "Pornography is the theory, rape the practice". Who is this statement made by? We are not told whether Robin Morgan is a psychologist or sociologist but only that she is a feminist.

A feminist! However, who else is better qualified to give an unbiased, scientific opinion of the evils of pornography than a feminist.

Let's get back to Carleton, though. Perhaps Pat Daley and other esteemed members of Women's Centre should be told that the motion to introduce what amounted to a censorship board was crushed in a RRRR council meeting.

Face it ladies, you have lost! The decision by the RRRR council members (who in turn are influenced by their floor members) indicated the proposals supported by you don't have the support of the people in residence.

Now there is no way I will defend those tunnel paintings as works of art (which some of them undoubtedly are, but some-well...). But I will defend them on the basis of the fact that they are expressions of the feelings of each floor in residence for that particular year. (The Womens Centre should look very closely at some

of the paintings put up by some of the women's floors).

Yet we have a declaration from Miss Daly that "vigilante style methods" will continue should no censorship occur. I have already said this and I will say it again. Statements like that turn my stomach quicker than some Panda game punches.

What is this anyway, a declaration of war? I had hoped that people who made statements like that resided in the ranks of various terrorist groups through the world, not at Carleton University.

Where does mental illness exist on campus? Does it exist in the tunnels and thus in the minds of the students in residence responsible for what is painted in those tunnels? Or does it exist above ground in the offices of the Womens Centre?

Mark Terka
Commerce I

Give us back our rights; give us back the Journal

Letter to the editor:

On October 12 the issue of C.U.S.A.'s ban of the Ottawa Journal on campus was raised at the general meeting of the Carleton University Progressive Conservative Club. After some discussion the following policy statement was unanimously passed:

"The Progressive Conservative Club at Carleton University is strongly against the Carleton University Students' Association continuing its ban of the Ottawa Journal from our university. Is it not strange that Carleton University which is known for its freedom of expression and freedom of opinion, has a students' council that acts completely against one of our fundamental rights? We feel that no one has the right to decide for the individual what he/she can read or cannot read. Therefore the Progressive Conservative Club feels that C.U.S.A. must act fast to give us back one of our fundamental rights."

The Progressive Conservative Club.

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Carleton 36, Ottawa U. 16

Big plays win Panda

Howard Bloom

Pedro the Panda, the stuffed bear emblematic of Ottawa collegiate football supremacy, is back at Carleton.

Last Saturday, the football Ravens swamped the Ottawa University Gee Gees 36 to 16 in the annual Panda game. It was only the sixth time in the last 23 years Carleton has won.

A strong rush from the defensive line and two touchdowns by Gary Cook led the Ravens to victory. Gerry Palmer, Tom McLeod and Dave Green each chipped in one major

It was Palmer's touchdown that got the Ravens started. It happened on the opening kick-off.

"We felt that since I was having a good year, that the Gee Gees would probably kick the ball to Gary (Cook)," said Palmer. "We went with the reverse because their specialty teams are well disciplined. They go for the man who catches the ball. They tend to ignore the other man. We thought that if we could set up our wall on one side, and go to the other side, then we would possibly do well."

The play went for 97 yards and Carleton had a seven point lead 13 seconds into the game.

If any one player demonstrates the improvement of the Ravens this year it has to be quarterback Mark Lee. Last year Lee led the Ontario Universities Athletic Association (OUAA) in passes thrown for interceptions. This year he's that same league's leading passer. Lee played the

Panda game with a hip pointer. He responded with his best game of the year, completing eight of 11 passes for 167 yards and two touchdowns.

While Lee was picking apart Ottawa U.'s defensive secondary, Gee Gees' quarterback Yves Leclerc was living a nightmare. Leclerc's erratic passing proved to be his team's downfall. When his team fell behind early in the third quarter, Leclerc was forced to go to the air and constantly overthrew his receivers.

One of the contributing factors to Leclerc's poor play was the constant rush of the Ravens' defensive line. They sacked Leclerc seven times and caused him to throw poorly on other occasions.

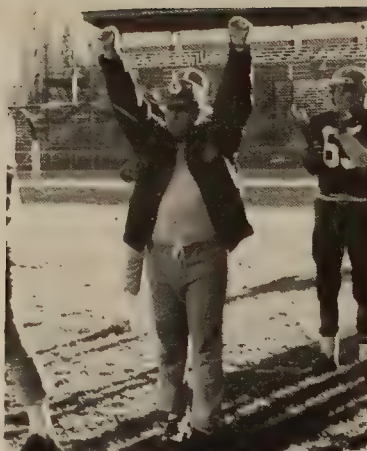
On offence, the Ravens relied once again on the big play rather than sustained drives.

Cook had a good game, catching five passes for 117 yards.

But it was a halfback pass from Tom McLeod in the second quarter that gave Cook his first major.

His second touchdown came in the third quarter. Lee rolled to his right and lofted a high floater from mid-field. Cook appeared to be out of position but outwrestled an Ottawa U. defender for the ball and ran into the end zone from the 20.

The Ravens' other touchdowns came on a three yard run from Green late in the first quarter, and a nine yard run by McLeod in the dying moments of the game.



EDITORIAL

A question of law and order

Depending on who you talk to, last Saturday's Panda game was either a drunken disgrace, or the most impossibly fun thing in college hi-jinks since the stuffed phone booths that lightened the news pages in the otherwise four days of the cold war 50's.

In case you didn't go, or went but don't remember, Saturday's game did have its shameful moment. It was an incident that allowed the local media to become properly indignant while at the same time offering catchy photo possibilities. (Always a favourite combination.)

This year's incident involved six greased pigs and ten to 15 times that many well oiled college ya-hoos, who, even by the broadest standards of Panda decorum, behaved like utter jerks.

The aforementioned ya-hoos whooped and shrieked, drank, took their pants off, fought with each other and chased the poor pigs around. They almost killed the pigs. It was inarguably disgusting.

But the arguments for and against Panda were well defined even before the first drunken head hit concrete, Saturday.

Adherents claim that ac-

tivities such as Panda are an integral part of college life and provide for some of its warmest memories. Critics label it an unspeakable gross-out, and beneath either their dignity or presence. What we are left to grapple with, then, is an affair that is most decidedly not for everyone.

Allowing that, it becomes necessary to do something to ensure that crimes against humanity and our friends in the animal kingdom do not continue.

At the risk of sounding like Ronald Reagan, the Panda game becomes a law and order issue.

Panda security has usually consisted of a handful of off-duty policemen, hired only to create the semblance of some kind of order.

This year's crew didn't even play the part, preferring the safety of the upper rows, where they could join in the festivities.

The rest of security, consisting mostly of the Carleton men's basketball team, at least were visible, but were content with clucking their tongues and shaking their heads in disgust.

One of the women cheerleaders from Ottawa U. was screaming and crying for

help at half time after being seized by four staggering louts. She had to be rescued her male colleagues.

The cheerleaders were forced to spend the rest of half time in the safety of a room under the stadium.

Only when the goal posts were thought to be in jeopardy did the police turn out in full force.

Surrounding the goal posts in Kent State formation, they prepared themselves for the onslaught that never came, while a lady cop almost single handedly contained the Carleton crowd by blocking the only stairway onto the field.

It breaks down to what is more important, goal posts or humanity.

This is where editorialists usually trot out the "what does it take" line. And in this instance they would be right. For all it would take would be for some hapless fun seeker to spill out of the grandstand to his death or any of a garden variety of barbarisms to close up Panda for good.

Stephen Cole
Peter Larock

Ravens tied for first

Water Polo team makes waves

Susan Saville

If there is such a thing as beginner's luck, Carleton's water polo team is swimming in it.

The Ravens are tied for first place in the Ontario Universities Athletic Association (OUAA) eastern division as a result of last Saturday's games at York University. They went undefeated, beating Royal Military College (RMC), York, and Queen's by scores of 11-3, 8-6 and 6-3.

The team has suffered only one defeat this season; they lost to Queen's two weeks ago. Though Carleton was victorious this time, it is clear that the teams are very evenly matched.

"I think part of the reason Queen's lost the last game was they had to play two games in a row as we did in the last tournament," said coach Ian McKercher. And also in the final period they had to shoot into the sun. When we had to play Queen's and shoot into sun we

missed two penalty shots which almost never happens," said McKercher. They were not playing outdoors in Lake Ontario; the sun shone through a window in the York Pool.

The Ravens also misjudged the other teams, basing their assessment on their two previous meetings this season.

"The team was concentrating on Queen's which was certainly an important game, but York just caught us with our drawers down. They came on as gang busters. They played about 200 percent better than before. They had us down five to three at half time and it was only through cool headedness that we managed to prevail and beat them eight to six by the final whistle. But it was a lesson to us not to take anything for granted. RMC too, had improved unbelievably in one tournament. They were all tough games," said McKercher.

The Ravens added two new

continued on next page

Keeps six guards

O'Brien trims roster

Marty Halloran

The Carleton Ravens basketball team will carry six guards on their 12 man roster this season. Coach Pat O'Brien made the decision after Monday night's intra-squad game when he announced his final cuts.

The club consists of eight

draw from. One such player is Henry Mulder.

O'Brien was reluctant to cut Mulder, a relatively small forward from Brockville. He was impressed with the rookie's tough defensive play and rebounding, even when playing against much bigger forwards.

junior varsity team to play (regularly)," said O'Brien.

But Mulder might see action with the Ravens later in the season because O'Brien said he's not sure the six guards situation will work.

"Denis (assistant coach Schuthe) and I have talked this over, and we think we may have some problems with six guards. We have six very competitive athletes," said O'Brien.

"In the game that we play fortunately we'll utilize... three (guards) every game and in most games four. Whether we get to the fifth or the sixth guard will to a large extent depend on the type of game... which is going



"We selected basically the best ballplayers, that's what it came down to and (we) didn't really emphasize position."

to make it tough, especially on the sixth guard. So things just may not work out there."

One thing seemed clear, however, after the game. Rookie guard Powers will probably see plenty of action. He was the highest intra-squad game scorer with 27 points, seven more than veteran forward Love.

players from last year's East division finalist team and four rookies. Two of the rookies, Steve Sheehan from Rumson, New Jersey and Brookfield High School standout Rick Powers will join last year's starting tandem of Pat Stogqua and Don Reid. Rob Cole and Fred Belowitz are the other guards.

At the forward positions are newcomer Keith Kelso from Nepean High School in Ottawa, all-star Jon Love, sophomore Dave McKendry and veteran Larry Wilson, last year's centre.

Sophomore Bill Langford and rookie Kevin Gallagher from Chapel Hill, North Carolina will be the team's centres.

"We selected basically the best ballplayers, that's what it came down to and (we) didn't really emphasize position," said O'Brien. "You won't find too many teams that will carry six guards," he added.

According to O'Brien, the retirements of veterans Gary Breen and Jim McSheffrey made choosing the final roster a little easier.

O'Brien admitted carrying six guards might leave him a little thin at the forward positions. But if they were to carry only five guards, he said it would probably mean cutting a veteran, and he chose not to do that.

O'Brien is also hoping that some of the forwards he cut will play for the junior varsity team. Then, if the Ravens needed help at forward, he would have a pool of players to

"I think at this stage, it's more important for him (Mulder) and several other ballplayers on the

shorts

The Carleton Robins volleyball team finished seventh in a nine team tournament last weekend at Queen's University in Kingston. They won only two of 12 games, however, many of their losses were close games. Two of the losses went beyond the regular 15 point limit. The Robins travel to Toronto this weekend where they will compete in the Ryerson Invitational Tournament.

WATER POLO

continued from previous page

experienced players to their team for this tournament, Jeff Brown and Lorne Harris. The added depth contributed to their success.

"We had nine starters this time instead of seven and that really helped because when the guys got tired they could sub out and not feel they were letting the team down," comm McKercher.

The Ravens did more than kill penalties effectively. They

The Robins Basketball team open their season this weekend when they host their second annual Invitational Tournament here at Carleton. Other teams competing are Queen's, Bishop's and McGill. Carleton plays their first game against McGill tonight at 9.

The Carleton Fencing Club is looking for new members, beginners and experienced fencers. The club meets Monday and Thursday night in the Multipurpose Room of the gym. Instruction is available from the former coach of the Danish olympic fencing team.

scored four short handed goals, a rare feat in water polo.

This weekend's games are important to the Ravens. Carleton plays their only home games of the season tomorrow afternoon. They play Queen's, York, University of Toronto, and RMC. If they beat Queen's again, they will take over sole possession of first place.

The games are also psychologically important. "We can't go back to Queen's down," said McKercher. "We have to win and there are at least two tough teams and I'm not counting out RMC the way they've improved since the last tournament either."

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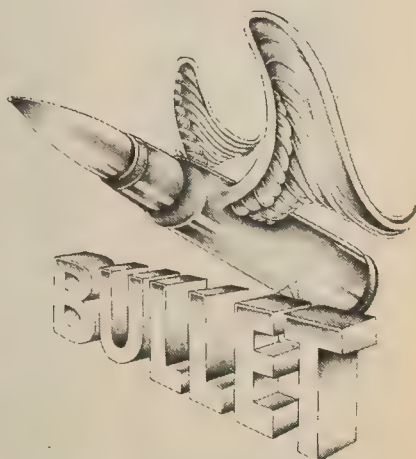
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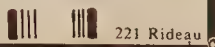
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Gabrielle Roy's new book

"A monument more lasting than bronze"

books

Garden in the Wind
Gabrielle Roy
McClelland and Stewart

Nigel Heseltine

In her new book, *Garden in the Wind*, Gabrielle Roy creates a portrait of the prairies through the lives of the common people. The four stories which comprise the book express the loneliness, and the intense need for communication desired by the characters.

The first three stories tell of the frustrations felt by people who have broken the ties with their past in order to start a new life in the promised land of the Canadian prairies.

The first, *A Tramp at the Door*, explains the tremendous, though subconscious need Roy's own parents felt for news of their ancestral home in Québec. Their need to retain a communication with the past was so great that they endure a charlatan for three weeks as he spins tales about their friends and relations back home.

The second story, *Where Will You Go*, Sam Lee Wong?, tells of a Chinese immigrant who, without knowing a word of English, decides to leave his fellow relatives in B.C. and head into the prairies to open a restaurant. He spends the next 25 years in a little prairie town unable to communicate with others. In spite of the absence of communication and his own inability to feel at home in the prairies, he survives and is frequently content with his lot.

Hoodoo Valley, the third story, is about a community of Doukhobours in

search of a new home in Alberta. They feel displaced until they find an area which, at certain times of day, transports them in an illusory way back home.

The prairies are a disappointment to the people in Roy's book. They anticipated a land of "milk and honey" where the past would be replaced by a brighter future. Instead they found a vast, empty land which seemed to swallow them up. The last story in the book culminates this theme.

The title story, *Garden in the Wind*, is about Marta, a Ukrainian woman who lives with her husband on a decrepit farm in Alberta. Communication between the couple has long since ceased. Marta in her solitude has tended a small garden of flowers outside the farmhouse. One day she falls sick and is forced to lie in bed and watch from her window as the wind relentlessly batters her fragile garden.

On the morning before she dies, Marta sees her husband tending the garden. The garden survives, and exists as a metaphor for the people's whose lives Roy has imagined in her book.

Garden in the Wind does for its prairie subjects what the Roman poet Horace said his works would do for him: it erects "a monument more lasting than bronze."

Perhaps more important however, the book captures the spirit of life on the prairies. The loneliness and small victories of the common people tell more about a place than stories of its heroes and villains.

Roy's writing is both direct and simple. She examines her characters' lives without being condescending or sentimental in tone.

This book expresses the same type of humanism evident in her other, more well known works, *The Tin Flute*, *The Road Past Altamont*, and *The Cashier*.



Punk, rock 'n' roll's kick in the groin

Rob Alexander

It's possible to intellectualize anything. Even punk rock. People thinking too deeply about it are its greatest curse.

Every newspaper from here to CBGB's have found the New Wave's *raison d'être*, but have explained it in the same way Humpty Dumpty magazine would tell its readers about the neutron bomb.

Comparisons are constantly being made between punk rock and the early Who. While the analogy may exist, reasons for making it don't.

Rock 'n' roll was once a very proletarian thing, or it at least had the decency to groom itself as such. Many musicians though (Dylan for example), just turned out to be laetiric cures for the cancer of their times. They ran off with the loot, leaving decaying doses of their lyrics behind as proof of having changed society. If society really changed, musicians probably weren't the cause.

The muse of rock 'n' roll, drugged by its success, moved into a penthouse suite

and grew numb to its audience.

When in the process of buying itself a pair of permanent press slacks, punk rock came along and kicked the muse of rock 'n' roll in the groin. Since then this New Wave has had to face society's allegations of assault and battery.

Punk rock seems to bleed from the wounds of Western industrialization. With Britain as the extreme example, the more gruesome the wound, the more blood there is. Musicians, like the rest of us, are products of our environment. If punk rock is some sort of barometric reading of our society it is futile to cringe. The damage-progress (choose one) has already been done.

Punk rock is here now. It may have its roots deep in the 60's, but the music is breathing naturally now, not with the assistance of an artificial lung of cultural throwbacks like Shanana's 50's revival.

Halloween night people here are finally going to be exposed to the New Wave. That night the Vibrators will be playing at The Pub. The audience may react negatively or positively. But they will react.

Teutonic space rock number Little Neutrino, the fin-de-siècle breeziness of Sir Bodsworth Rugglesly III. Klaatu at their sharpest have demonstrated an ability to turn a verbal or musical phrase with a deftness only 10CC can match.

But *Hope* disappoints on a number of levels. Most noticeably, the keyboards of the first album have been bumped by string and horn sections. In a cut such as *Long Live Politzania*, which strives for a Gilbert-and-Sullivan pomp, the orchestral elements are a step in the direction of a greater authenticity, but that is scarcely the point. The cost is an ever-present backdrop of uninspired anonymity which is the album's central flaw. The sheer *jouissance* evoked by the use of a mellotron on much of the first album is missed.

The album suffers structural flaws as well. Part of the first album's pleasure

grew out of the intelligence with which its transitions unfolded. *Hope* jars and juggles moods to such an extent that listening to much of it becomes a chore. Around the Universe in 80 Days on side two, for instance, is a loose mélange of instrumental and electronic virtuosity that is blissful at points, but so poorly developed that one rarely feels compelled to listen.

Most of *Hope* is similarly spotty. Its value lies in its having put the phenomenon of musical pleasure once again in the foreground. It has been suggested that the great success of the Beatles lay in their having hit on chord changes that were highly pleasurable but hitherto unexploited. Certainly, while not ignoring their own considerable musical proficiency, Klaatu's most enjoyable moments are those at which they are most subtly Beatlish.

KLAATU

From Beatles to Queen?

records

Hope
Klaatu
Daffodil Records

Will Straw

If *Hope* was Klaatu's first album, one might expect a rash of speculation as to their really being a front for Queen. The are-they-the-Beatles controversy which surrounded Klaatu's first album will find little sustenance in their second album (until the final track, which, slyly ends in an interplay of Harrisonesque guitar and Beatlish vocal harmonies). One is restricted now to the more general observation that Klaatu is composed of rigorously loyal Anglophiles.

Hope opens with a guitar sequence that has Queen's lead guitarist Brian May written all over it. The comparison with recent Queen is an obvious one, but it is more accurate to place both groups within a minor strain of British rock

electricism, running from the Beatles and Kinks through much of 10CC, Strackridge, Sparks, Split Enz, and a rash of second-string groups. Seeking their roots elsewhere than the conscious primitivism that characterizes recent British blues-rock, and staying on the whistleable side of the Yes-Genesis-Pink Floyd axis, these bands are distinguished by the variety of musical genres on which they have drawn: late 19th century operetta, early 20th century music hall and Edwardian popular song.

This tradition erupted onto the charts with Queen's *Bohemian Rhapsody*, an unlikely, cumbersome hit single whose influence is felt throughout much of *Hope*. The appeal of this music is less in the inherent marketability of the style borrowed, than in the varying inventive ways in which it has been fused with rock.

When one's spine has stopped tingling from the expected (but still uncanny) echoes of the Beatles on Klaatu's first album, what endured was the wit and sustained novelty with which the album's various strands were woven: the Magical Mystery Tour sunny-day brightness of *Sub-Rosa Subway*, the

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British Leyland Motors dealership nearest the winners' residences in Canada. Prizes must be accepted as awarded. No substitutions.

3. Selections will be made from eligible entries received and selected entrants whose questionnaires are completed correctly will be required to first correctly answer a time-limited, skill-testing question during a pre-arranged telephone interview before being declared winners. Decisions of the judges shall be final. By entering contestants agree to the use of their names, addresses and photographs in any forthcoming publicity in the event of becoming a winner.

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THIS WEEK AND MORE

28 friday

Spectacle plays in The Pub tonight and tomorrow night. **Nasty Habits**, with Glenda Jackson, is featured at the Towne tonight at 7:30 and 9:30. The midnight films are *Coonskin* and *Dark Star*.

The **Women's Centre** is offering a Group Skills and CR Leadership course, lasting for approximately 6 weeks. The sessions are held at the Centre, at 5:00 pm, for \$5.00. For more information, call 231-3779.

Luke Gibson performs at Rooster's until Saturday.

Flaming Star, with Elvis Presley, will be shown at 7:30 p.m. at the Canadian Film Institute. *Forty Guns*, starring Barbara Stanwyck and Barry Sullivan follows at 9:30.

Arthur Fiedler conducts a **Pops Concert** in the Opera at the NAC at 8:30 tonight.



Same Time, Next Year with Tom Troupe and Barbara Rush (pictured above) continues in the NAC Theatre until tomorrow.

Partage de Midi continues until tomorrow at 8:00 in the Studio of the NAC.

29 saturday

McGill plays Carleton on the Carleton football field, at 2:00

The **Carleton Peace Club** is organizing a demonstration against the Neutron Bomb today at 1:00 pm in front of the US Embassy on Wellington Street.

The **Night Porter** is featured at the Towne tonight at 7:30 and 9:30. *Cars That Eat People* and *Little Shop of Horrors* are the midnight films.

The **Carleton International Basketball Tournament** is on all this weekend in the Gym.

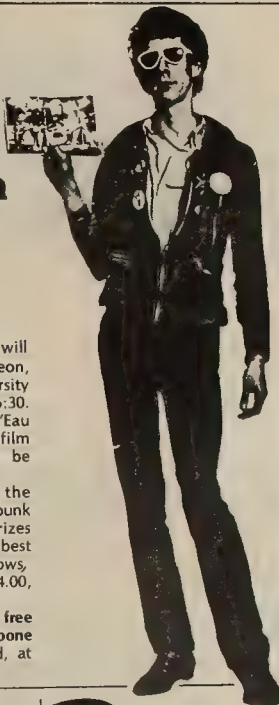
The **Rape Crisis Centre** is featuring a Workshop on Rape, dealing with prevention and with rape as a social phenomena. It will take place at 2:00 pm and advance registration takes place in Rm. 401, Unicentre.

31 monday halloween

The French film *L'Etranger*, will be shown at the Odeon, University Centre, University of Ottawa, tonight at 6:30. Admission is \$1.50. *L'Eau Chaude*, *L'Eau Frette*, a film by Andre Forrier, will be shown at 8:45.

Halloween Pub at the Unicentre, featuring the punk rock of The Vibrators. Prizes will be given for the best costumes. There are 2 shows, 8:00 and 10:30. Cost is \$4.00, \$3.00 CUID.

Rooster's is offering a free concert featuring **Boone Creek**, a Bluegrass band, at 9:00 tonight.



30 sunday

Peau D'Ane, a French film based on the life of Charles Perrault, is featured at the Odeon, University Centre, University of Ottawa at 6:00. Admission is \$1.50.

The **St. Pat's College Sunday Night Movie** features *The Longest Yard* at 7:00 and 9:15. Admission is \$1.00.

Ian Carr-Harris will discuss his sculptures in the exhibition "Another Dimension", National Gallery of Canada, at 3:00 pm.

Ivan Rebroff appears tonight in the Opera of the NAC at 8:30.

1 tuesday

Andy Williams appears in the Opera of the NAC until November 5. Shows are at 8:30, Tuesday to Friday, and at 6:00 and 10:00 on Saturday.

Clemence Derochers appears in the Theatre of the NAC tonight at 8:00.

Lenny will be shown by the **RRRA** in the Res Commons, tonight and tomorrow, at 7:15 and 10:15.

An **Environment and Lifestyle Workshop** is offered by Pollution Probe Carleton, examining environmental problems and potential solutions, the philosophy behind each issue, and the practical ways in which an individual citizen can help solve the problem. Advance registration is \$2.00 in Rm 401 Unicentre and the workshop will take place at 11 am, C264 Loeb.

All The King's Horses will be shown by The Christian Young People at 8:00 in the Ottawa Technical High School auditorium. Admission is free.

White Heather appears in the Opera of the NAC at 8:30 tonight.



Back to Beulah will be presented in the Studio of the NAC until November 5, at 8:00.

2 wednesday

Monique Begin will talk about the National Revenue today at lunchtime in Rooster's

Les Beaux Dimanches will be shown tonight at 6:30 at the Odeon, University of Ottawa, 85 Hastey Street. The cost is \$2.00, \$1.50 for students.

Mirth appears in Rooster's until Saturday night.

The **Subtle Opening Replies of Backgammon**, a lecture by Dr. Walter Schneider, will be given in Rm 509 of the Arts Tower tonight, at 8:00. Following the lecture, lessons will be available for beginners.

3 thursday



Le Medecin Volant and *Le Medecin Malgré Lui* (pictured above) will be presented in the Theatre of the NAC tonight at 8:00

4 friday

Professors **Glen Williams** and **Rhoda Howard** will present a comparative seminar on Canada and Ghana, with respect to Dependency and Industrialization, at 2:00, in A602, Loeb.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by **Karen Shopsowitz, Mary Fitzhenry & Sue Craig.**

ARTS cinema

Looking for Mr. Goodbar
Richard Brooks, dir.
Elgin Theatre

Stephen Cole

Among other things, *Looking for Mr. Goodbar*, currently at the Elgin Theatre, is about the exploration of some of modern society's most cherished notions.

The film is based upon the best-selling book, which was in turn inspired by a newspaper report about a young teacher found stabbed to death in her New York apartment.

A police investigation learned she had been in the habit of picking up men in singles bars, having sex with them and then throwing them out before morning. She was eventually killed by one of her lovers.

Writer-director Richard Brooks (Elmer Gantry, *In Cold Blood*), in following the life of this woman, Theresa Dunn (Diane Keaton), deals with the "lonely crowd" paradox that has been brewing, one suspects, since the industrial revolution.

His film specifically inspects two liberal manifestations of early 60's Camelot America: The sexual revolution, and the Kennedy Peace Corps mentality that committed many to the challenge of "helping those less fortunate."

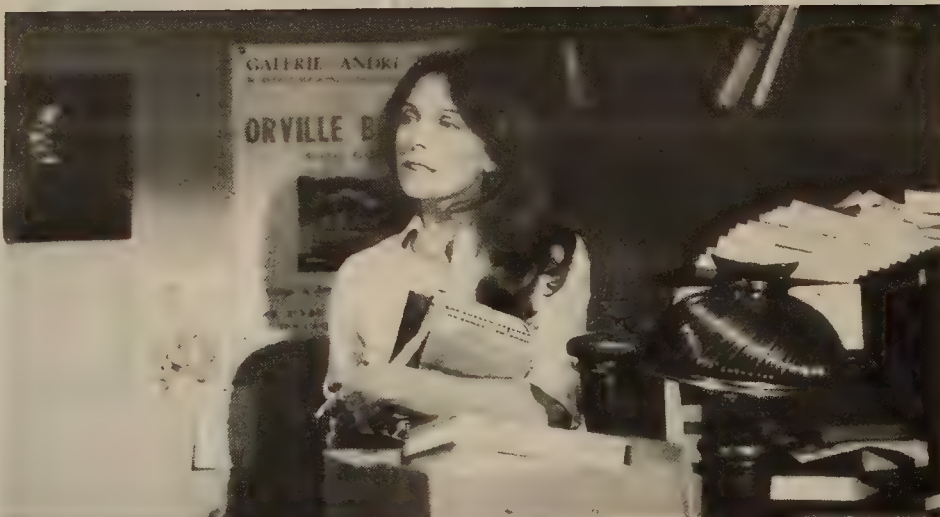
The film's high flown moralism sees the murder of Dunn as an almost biblical sacrifice for her generation and its adopted lifestyle.

What becomes particularly disturbing is the film's assertion that the woman, as a prisoner to her lifestyle, got what she deserved. Brooks handling of the climactic rape and murder scene comes close to the interpretation of rape usually advanced by defence lawyers in rape cases.

In a sex scene with a crazed pick-up that foreshadows that rape, Dunn clearly enjoys being terrorized. In the rape itself, her cries of "do it, do it, do it" compliment the thrust of the rapist's knife.



Diane Keaton as Theresa Dunn



The film does not hate women. It hates the society in which women dwell. It is interesting then, that Brooks varies from the novel in adding emphasis to Dunn's role as a teacher. She works with deaf children. One member of her class is poor, black and seemingly beyond help. But Dunn, because she "cares" and is willing to "work hard" is able to make the breakthrough necessary to allow the girl to live a "normal life".

Because of Dunn's sterling work, the deaf girl's older brother, an unimpressed and angry product of the ghetto, comes to Dunn's rescue in a schoolyard altercation with one of her visiting lovers.

The film, therefore, provides a grim, almost puritanical message: Society must be changed. Efforts to that end will both be applauded and rewarded. But those who become caught up in the madness of society and its resultant moral largesse shall be destroyed.

While the film's politics are suspect, its narrative is merely confusing.

Part of the problem here is that the film attempts to deal with the passage of several years as if they took place during a long weekend. Brooks moves skillfully from scene to scene at a purely visual level, but the characters in the film change without any discernible logic.

Theresa's sister, played by Tuesday Weld, appears as a spanking new person in her every visit.

When we are first introduced to Theresa, she is a shy, plaid skirted preppie. In her first experience with sex, she fakes an orgasm with the false conviction of someone who has received an unwanted Christmas gift, "Oh God. Oh God, that's so good..."

Her sudden and prodigious sexual drive, ten minutes and several sex scenes later, is explained by a flashback of a childhood bout with polio and the introduction of her parents, a strict Catholic couple.

What the disease, scoliosis, a curvature of the spine that affects the female line of the Dunn family, has to do with Theresa's sexual preoccupation is never made clear. Nevertheless, the scar becomes an omnipresent signal, ripe with meaning, that is used to disguise all sorts of weaknesses in the text.

Brooks' fast paced editing provides the film with an impetus not found in the narrative. Characters exist as stereotypes. Reasons for their behaviour are given sketchy explanations. But the film moves. We are hurtled into Dunn's bedroom. She and a lover are intertwined on the bed.

Mr. Goodbar: Brooks' film sounds death knell of sexual revolution



Richard Gere and Diane Keaton in a scene from *Looking for Mr. Goodbar*

The lover makes note of her scar. She becomes sensitive. "It's only a scar," he assures her. "We all have scars." Boom. We're out of the scene. And this vacuous piece of pillow talk is rendered poignant by Brooks' quick cut.

This is not an actors movie. The brevity of most scenes allow the actors time only to make the plot's points. Except for Keaton, only Richard Gere is allowed any room to move as an actor. He makes the best of his role as a jock psychotic wise to the ways of bar hustling.

Keaton does a credible job portraying

the film's doomed heroine. She moves awkwardly through the early positions of the film when she is called on to play the mistreated mistress of a sadistically cruel college professor. ("I can't stand talking to women after I fuck them.")

But she does manage, as the film progresses, to infuse her role with a singular tough-mindedness. She rejects the notion that she is lonely and should therefore marry by saying, "I am alone. I am not lonely." In doing so she lends her character a certain dignity unassailable even to Brooks' relentless crucifixion.

WOMEN'S CENTRE:
The crusade against sexism

Volume 7, Number 11 November 4, 1977

THE CHARLATAN



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THE CHARLATAN

Volume 7, Number 11
November 4, 1977

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Reduced bus fares? Students have to wait for decision

Kim Hunter

OC Transpo told representatives from the United Front they'll have to wait for a decision on their proposal for reduced student bus fares.

The United Front, a group of student representatives from Carleton, the University of Ottawa and Algonquin College, met OC Transpo officials Wednesday and submitted a brief asking for reduced bus fares for post secondary students.

Hector Chaput, General Manager of OC Transpo, said his committee would consider the brief carefully.

"It is impossible to say whether or not the board will accept the proposal for lower bus fares. We are certainly in sympathy with the students but we have to make a careful analysis of the report."

Isa Bakker, students' association (CUSA) VP External said she wasn't sure what OC Transpo would decide. She suggested students interested in



CUSA VP External Isa Bakker

getting a better deal should get in touch with OC Transpo.

"I'd like to see students write letters to OC Transpo voicing their concerns and telling them about the bad breaks we students are getting," she said. "We need any kind of verbal

backing we can get."

The brief proposed the sale of yearly student passes for \$75. These passes would last from September to April. Students now have to purchase a monthly pass at \$13, totalling \$104 for the school year.

The brief also proposed the sale of term passes, good from September to December or January to April, for \$40. That would mean a saving of \$12.

"We did some research of the feasibility of reduced student fares and we believe that our proposal will not greatly affect OC Transpo's budgetary situation," said Bakker.

Other universities had used different methods to make cheaper bus passes available to students, she said.

At the University of Western Ontario, in London, student bus passes are offered for \$60 per term. Queen's University, in Kingston, gives students cheap bus rates by incorporating them into their tuition fees, Bakker said.

Police investigating Halloween prank

Peter Larock

By yesterday morning the oversized mailbox architecture students placed on the Sparks Street Mall, Monday, as their annual Halloween prank, hadn't been returned.

A spokesman for the Ottawa

police said an investigation is underway to determine how the mailbox was released from the City of Ottawa maintenance and storage garage on Bayview Street, Monday morning.

At about 4:30 a.m., Monday, the students placed their 14 by

six foot replica of a mailbox outside Postal Station B. A four by eight foot masonite sign advertising a postal lottery ("for 12 cents you get six chances in a million") was placed over the door.

About an hour later, police took the mailbox and the sign to the maintenance garage.

One of the organizers of the prank, Peter Pivko, said while he was trying to persuade the only person on duty to release the mailbox another worker arrived and left the garage door open.

He said the students waiting outside spotted the box and took it back to the Mall.

The police spokesman said the box and banner are safely out of the weather, under lock and key at the maintenance garage.

He would only say that both items would be returned after the investigation is completed as to how the box was released from the garage the first time.

Pivko said the students are in no rush to get the mailbox and banner back, but said he was disappointed with the attitude of the police.

He said only in the last two years have the police not cooperated with the architecture students on Halloween.

"The cops are getting worse every year," said Pivko, "and I can't understand why. They've got no sense of humour."



The architecture students' prank under construction.



Minister breaks cabinet solidarity: RCMP out of government's control

Terry Lavender

Federal Health and Welfare Minister Monique Bégin, broke cabinet solidarity Wednesday at Rooster's, lashing out at Prime Minister Trudeau and Solicitor General Francis Fox for their handling of the recently disclosed RCMP break-ins of the Parti Quebecois (PQ).

Talking at the Lunchtime Speakers Series, Bégin accused Fox of protecting the RCMP and disagreed with Trudeau's assessment that the PQ, in 1973, could have been seen as a threat to national unity.

"As a Quebecer, there is no way anyone is going to tell me there was a threat to national unity in 1973," she said.

Bégin attacked Fox for not being honest with the Canadian public. "He should tell Canada he disagrees with the RCMP," she said.

Bégin said the RCMP acted as

if it was above the law in breaking into the PQ headquarters. She called their alleged burning of a Montreal-area barn "stupid and completely unreal."

Bégin said the RCMP has grown so strong the Trudeau government no longer has control.

"They're so big that if the ministers start trying to control them they wouldn't be able to."

Bégin said she would not vote against the government if it refused to hold an inquiry into the activities of the RCMP. "But I cannot envision such a thing," she said.

Bégin also spoke on national unity. She said it wouldn't become a violent issue, but said if it did, it would likely happen in Montreal. She called Montreal "a volcano that may explode," because of French-English tensions within the city.

Technical breakdown responsible for small Charlatan

A word of explanation: You've probably noticed the paper is, ah, thin this week. Well, let us tug on your sleeve with our tale of woe. Our phototypesetter broke down Wednesday, making it impossible for us to put out the size of paper we

wanted. All sections of the paper were, therefore, trimmed. We apologize for any inconvenience we may have caused, especially to groups advertising in TWAM, which had to be cut entirely.

Psychiatry reinforces stereotyped roles of women

Mary Ferguson

Psychiatry in the capitalist system is pigeon-holing women into subordinate positions which leave them powerless and increases their sense of frustration according to sociologist, Dorothy Smith.

"Women learn it is wrong to take any kind of power in which they threaten the position of their husbands," said Smith during a lecture to a mainly female audience of 150 Monday night at the Architecture Pit

"Women learn it is wrong to take any kind of power in which they threaten the positions of their husbands."

Until recently, Smith taught women's studies and sociology at the University of British Columbia. She is now with the Ontario Institute for Studies and Education. She is author of *Feminism and Marxism* and co-editor of *Women Look at Psychiatry*.

"They (women) are led to believe they must give their lives to the care of their husbands and the development of their children," she said.

Smith said psychiatry has been incorporated as part of the state apparatus to reinforce the status quo.

"Psychiatry has become a method of social control which applies a standard set of solutions which hope to calm the fears of females and maintain male domination."

She said social pressures and media coverage of a woman's position in society reinforce the

stereotyped roles of women.

The media portrays the perfect woman as looking good even when she is doing the laundry. Women can never hope to live up to this model and so become more alienated and discontented, said Smith.

In rejecting their traditional roles, women are made to feel they are "violating some basis of relationships between the sexes."

She said the result of social pressures is the disintegration of a woman's confidence. Smith said women begin to fall apart under the prescribed roles they are rejecting.

When she turns to the psychiatrist, Smith said, he only tries to reprogram her into the world she is rejecting.

The only solution open to women, she said, is to realize their predicament and take political action against it

"There is so much for woman to talk about after so many years of silence."

Smith:

"Psychiatry has become a method of social control which applies a standard set of solutions which hope to calm the fears of females and maintain male domination."

When asked what kind of political action should be taken, Smith did not have any answers.

She said the purpose of her talk was not to propose political plans for the future, but to analyze the existing relationships between the state, psychiatry, and women



Council mystified by auditor's annual report

Kimberley Bates

The 76-77 auditor's report for the students' association (CUSA) was accepted by a puzzled council Tuesday night.

The report said CUSA's deficit had declined from \$25,893 in 75-76 to \$5,567 in 76-77.

Although 15 of the 18 members present at the CUSA Annual General Meeting, voted in favour of accepting the report, many said it was difficult to read.

"I found the report too aggregate to be of any use to anyone except a commerce

student," said VP Community Affairs, Dan Hara.

Hara said the report was unlike that usually handed out to council. It took some members several minutes to realize they were reading it backwards, he said.

Arts Rep Carolyn Szostak said the formality of the paper prevented council members from asking probing questions.

"This would have been a good opportunity for expressing members' ideas about the finance office," she said. "Instead they spent time

figuring out how to read it (the report)."

CUSA's Finance Commissioner, Harvey Tepner, said last year's debt is not half as bad as he expected.

"Although we are still in debt because of some rather ambitious projects from previous years, that debt is declining," said Tepner.

He said one reason for the decline was CUSA's sale of the three houses it owned, reducing the deficit by \$22,029.

Tepner also put a freeze on all general spending in CUSA late

last March, which he said saved about \$10,000.

The Pub, Rooster's, The Charlatan, and Radio Carleton were CUSA's biggest expenses last year.

The media expenses were incurred after CUSA purchased equipment for *The Charlatan* and Radio Carleton, in 1975-76," Tepner said.

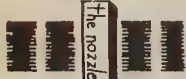
He said he hopes to further reduce CUSA's deficit by asking the university for a \$20,000 to \$25,000 rebate on this year's rental fee for the Unicentre

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COVER STORY

"We're not anti-men; we're pro-people"

Darlene Harapiak

A sociology professor told his class, "This isn't really a good text, but that's understandable, it was written by two women."

A male teaching assistant has a habit of looking down a female student's shirt when she talks in class.

An engineering professor tells his students when they do poorly, "Oh Christ, you're dealing with that like a woman."

These are a few of the incidents cited by members of the Carleton University Women's Centre as examples of sexism on campus. Their avowed objective is to fight such discrimination in the tunnels, in the gymnasium, and in the classroom.

So far, they say their campaign has resulted in insulting letters, women's centre jokes, and several members being chased around the tunnels by men carrying pails of water.



"Maybe what we've done," said Cate Cochran, a member of the centre, "is make people think about things. They might not be thinking very rationally, but at least we've raised the issues."

So far this year the centre has attracted about 30 members, who each volunteer an hour a week to staff the room on the fifth floor of the Unicentre. The centre's funds come from a \$3,000 grant from the students' association (CUSA), and a \$1,000 grant from the Dean of Student Services.

A seven-member inner collective in the group provides direction and organizes social and educational events such as films, lectures and discussion groups.

Cochran, a member of the inner collective, said most of the centre's members are "feminists", although political

sympathies do vary. She said the group makes no attempt to enlist new members beyond leaving the centre door open.

"There's a real fear that we're anti-men," explained Morna Ballantyne, another member of the collective. "Women are afraid if they get involved they'll be into an anti-men campaign. We're not anti-men; we're pro-people."

The women's centre's most publicized action this year was an attempt to whitewash what they called the most blatant sexist paintings in Carleton tunnels. This was after they could not get the residence association, the tunnel authority, or Dean of Student Services to remove the paintings.

The centre's librarian, Lynn Murphy, said male residence students tried to stop the women by stealing their paint cans, and eventually drove them

"Maybe what we've done is make people think about things. They might not be thinking very rationally, but at least we've raised the issues."

off by chasing them through the tunnels with garbage pails full of water.

Cochran said she was shocked by the emotional reaction to the tunnel painting controversy. She thought people would deplore the violence in the paintings.

"I don't care if anyone paints a naked body on the wall or two naked people making love on the wall. I'm against paintings that portray women in a demeaning way or with violence being committed against them."

"I can't see this reaction that 'this is okay, because women want it anyway and it's all in the name of sex.'"

"How can anyone justify having a picture of a woman being chased around with her dressed being ripped and her skin being scratched?"

Mark Terka, a Glengarry resident who wrote *The Charlton* two letters on the tunnel painting issue, said in an interview that the women's centre is "being run by the heart and not by the head."

"They might be promoting equality, but they can't by their very existence," Terka said. "By just having a centre that caters to women alone, it seems women have to receive some sort of special treatment or



something."

Terka said he wasn't a spokesman for anti-centre feelings. Since his letters were published, Terka said he has received an unsigned note containing a veiled threat of assault.

Terka also said there has been talk among residence students of doing "a little interior decorating at the women's centre" if there is another attempt to whitewash the tunnel paintings.

Last week the centre made its first move in its campaign to end sexism in classrooms.

Peter Johansen, a journalism professor, introduced his second year course with a syllabus saying he hoped his course would appear "as carefully constructed as Raquel Welch" when it was actually more likely to resemble Phyllis Diller.

A student in the course complained to the women's centre about the description.



Peter Johansen

The members wrote a letter to the School of Journalism objecting to the remark.

Women at the centre said they did not want to pick on Johansen specifically, but wanted to point out the number of such incidents on campus.

Johansen said he did not think the remark was sexist.

"My reaction was, what a trivial thing ... if this is the only instance of sexism on campus, then we can believe the Women's movement has gone very far, when the women's centre does not have to deal with larger areas of sexism like

... discrimination of professors against female students, or between good-looking and bad-looking students."

He said, however, he would probably change the syllabus next year to read "constructed like Burt Reynolds ... but really more like Don Knotts."

Brown said the group does not intend to start a witch hunt of sexist professors or to start monitoring classrooms with tape recorders to catch sexist remarks.

But the centre will continue writing similar letters if students complain of such incidents, she said.

"Ideally, the way it should work is, a student would stand up in class and say, 'We won't put up with this kind of shit anymore.'"

"But women aren't assertive enough. But if we pave the way by writing letters, maybe then women will feel a little stronger and will stand up."

"People may accuse us of being petty. But we have to start somewhere and it's just because

it's not blatant sexism does not mean it's not worth protesting," Ballantyne said.

Ballantyne also defended what has been called the centre's lack of a sense of humour.

"We're extremely sensitive, perhaps too sensitive. Maybe we don't have a sense of humour. But humour starts to develop only when you feel strong enough ... you can't laugh things off until you've made your point."

Although men are allowed in the centre, Ballantyne said it's a major gain for women to have a place where they can expect to find only women.

"We might be discriminatory with women only pubs, that sort of thing. But I think it's necessary for women to get together to develop."

"If we were looking for a co-ed experience, the university provides it and there are places for men when they want a men only experience."

"What we're trying to provide is a women only experience."

CUSA By-elections Lebi candidacy saves CUSA \$500

Jacquie McNish

The students' association's (CUSA) VP Executive Ronnie Lebi, said one of the reasons he ran for the Board of Governors (BOG) was to save CUSA half of the \$1,000 cost of the Oct. 26-27 elections.

BOG has an unwritten agreement with CUSA to help fund by-elections that include BOG races.

Lebi said he decided to run when he found out two nominees for BOG would be acclaimed, thereby throwing the costs of the elections into CUSA's lap. He said BOG acclamations would have been financially "distressing" to CUSA.

"I wouldn't mind winning, but I didn't intend to win. As it is, I'm not deeply depressed that I didn't," he said.

Lebi said another reason he ran was to spark student interest. He said most students

don't know what BOG is.

Despite Lebi's attempt to stimulate interest, 348 out of Carleton's student body of approximately 16,000 voted Peter Pivko and Stephen Tallatlay were elected.

CUSA President, Ben Lachance said he anticipated worse results because the BOG nominees "advertised their positions poorly. Most part time students were unaware of the elections, Lachance said."

The turn-out for special student reps was miniscule. Only 23 special students (students not enrolled in a degree program) out of the 4,100 voted. Marc Gérin-Lajoie and Chris Shute took the two seats available.

Representatives from Arts, Bill Mowatt and Carolyn Szostak, and Science, Brian Burke, Rob Marmen and Spencer Smith, were acclaimed.

Photos by J. Kempf

Neutron bomb demonstration musters little support

Nick Groeneveld-Meijer

For a while there were more reporters than protesters at the neutron bomb demonstration held in front of the United States Embassy last Saturday.

No more than 20 people were gathered at one time during the 90 minute demonstration in protest of the development of the neutron bomb by the United States.

The protest was sponsored by the Carleton University's Council for Peace. A coordinator for the demonstration, Johanna Conkers, said the protest was effective, but said

she would like to see more Canadians get involved.

Others involved with the protest were less enthusiastic.

"It's a shame Carleton couldn't muster more student support for the demonstration," said Rudy Karnet, a protestor from Carleton's School of International Affairs.

The neutron bomb is one of the latest products of the international arms race. It is designed to emit massive doses of radioactive neutrons and is calculated to be particularly harmful to humans. The bomb

can destroy life within a radius of 1.25 miles, yet is only effective in damaging buildings within a radius of 140 yards.

Members of the Voice of Women of Ottawa and the Ottawa Peace Council also marched in Saturday's demonstration. The Peace Council planned to present a brief to the United States Embassy this week.

The embassy was closed Saturday afternoon. An embassy representative's only comment was he was aware the demonstration had taken place.



Demonstrators outside the US Embassy protesting the proposed development of the neutron bomb.

Architecture coffee shop closing?

Mary McGuire

The Hub, a coffee and donut outlet in the Architecture Building, will soon be asked to close.

Dean of Administration Albert Larose, has been advised by Dick Brown, director of Housing and Food Services, that The Hub must close because it violates the university's contract for food services and probably wouldn't meet provincial health regulations.

Coffee Vending Services Ltd. (CVS), received the contract for all non-residence food operations, except the Faculty Club, last year. At that time they were unaware of The Hub, a privately run snack bar and coffee shop in the Architecture Building.

Brown said it wasn't until CVS installed coffee machines in the Architecture Building that they became aware of the alternate service.

Brown said provincial health authorities have never inspected The Hub but "to the best of my knowledge it wouldn't meet requirements in terms of facilities, such as sinks

and refrigerators."

An agreement was reached last year to allow The Hub to continue until the end of the school year, Brown said. It was suggested, then, that if architecture students wanted a similar operation this year, CVS could supply it. But he said when he heard no more about it over the summer he assumed it had closed for good.

"If everywhere on campus, groups were allowed to take space and set up their own food services, campus food would become prohibitively expensive."

In September, Brown discovered it was once again open for business and sent a letter to The Hub and a recommendation to the administration asking that it be closed.

Ed Weinberg, a representative for the School of Architecture Association for Students (SAAS) said architecture students want to keep The Hub.

If CVS were to take over, he said the intimacy of a place being run by fellow students and the quality of service would suffer. He said, for example, there are now 20 different types of tea available, something CVS wouldn't provide.

Larose said administration usually stays away from student-run operations in student owned facilities like the Unicentre. But where the space occupied is owned by the university, the operation is subject to administration.

"If everywhere on campus, groups were allowed to take space and set up their own food services, campus food would become prohibitively expensive," Brown said. "They could no longer rely on the profit from convenience items such as coffee to keep the prices on other items down and to support the food operations during slow periods."

unclassified

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Written submissions only should be placed in the Unclassified mail box in The Charlantan office prior to Wednesday noon, the week of desired publication.

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LETTERS

In defense of Panda: everybody does it

Dear Sirs,
This year's "Panda" game was an outrageous and disgusting display of drunken rowdiness according to the coverage which it received from your paper. Granted, there was an excessive consumption of alcohol, and granted, rowdiness and collegian elan did prevail in complete disregard of the Law, right in the face of Ottawa's finest. But the Panda game is notable for all those attributes. Everyone who finds such antics repulsive is well aware and suitably warned of the consequences of attendance.

And now for something completely different; an Ottawa Rough Riders game. This massive public circus is attended by fans who blatantly ignore provincial liquor laws and who applaud abusive behaviour. Disdain for legalities is rampant as the crowd flaunted their bottles and cans under the noses of our "boys in blue." Note that at Panda, students were restricted to wineskins and non-breakable plastic containers in lieu of bottles and other dangerous projectiles which were outlawed.

Rough Rider games are attended by 30,000 upstanding,

middle-aged citizens who avowed purpose is to enjoy an afternoon of football. It seems, however, that a sizeable percentage of the gate find that football is a good mixer for alcohol, and therefore return regularly to Lansdowne Park for another shot of their favourite liberation.

Actually, the most noticeable difference in the crowds was age. Young people caught up in the enthusiasm of this annual

spectacle are just not comparable to forty-year-old white and blue collar workers who regularly escape from the wife for a Sunday's drink with the boys.

Why should the yearly Panda game be castigated while every week, similar capers are condoned at CFL games across the country and here in Ottawa?

Yours faithfully,
S. Thompson
P. Mahoney

Don't do me any favours

Letter to the Editor:

Bill Mowatt is an ass. By all means ban "sexist" magazines from The Store, keep our minds pure from the corrupt attitudes these magazines engender. But while you're at it why not ban those car and motorcycle magazines too? In an increasingly energy short world these magazines encourage energy waste by influencing gullible readers toward "big wheels", fast cars, and other such spendthrift excesses. We should refuse to let these

magazines turn our young men into grinning hot rodders terrorizing the inhabitants of Carling Avenue, etc.

What this all boils down to is that I'm suspicious of people wanting to do things for my own good. If I object to the sexuality peddled in Playboy et. al. then I will not buy them, and I resent anybody, Mowatt included, telling me not to buy it, which is what he is saying tacitly. Besides, where do you draw the line?

Lib Mendonça

The censorship snowball: where will it stop?

Editor, Charlantan:

The question of what Carletonites should or should not be able to see in the tunnels has gone on long enough that the time has come to put the question in a much broader

perspective.

Those on the side of the Womens' Centre contend that the question is not one of sex, but of sexism. I'm afraid not: the question is that of censorship. I would be the last to argue with

Pat Daley's allegation that "Paintings like some in the tunnels foster the view that women are objects to be taken at the whim of men," or to defend the "artists" involved.

However, there are endless other interest groups on campus with similar, if perhaps less fundamental, axes to grind. We probably all know why the Ottawa Journal is no longer sold at the Store. Serious proposals have been put forward in the past to ban sales of "junk" foods, or of "sexist" publications. Furthermore, all of the instigators in the above cases were quite sincere and rational in the defense of their views. In case any of you are asleep out there, my point is simply this:

If small interest groups in a society, even a closed, progressive society such as Carleton's, can march under political or moral flags into positions of arbitrary control of the actions of all members of that society (beyond the constraint of democratic law,) where will it stop?

It won't, Ms. Daley and friends. That's precisely why I believe the majority of students will not let it start in the first place. And if "vigilante style methods" are your only recourse, then you are breaking the most fundamental rules of your society, however warped YOU may think that society is. The best you can expect is repayment in kind.

Gord Larose,
Engineering III

The PC mentality

Dear Editor,

One can't help but be struck by the high intellectual level of the recent correspondants to The Charlantan. As both letters published in the October 28 issue are particularly stimulating, I would like to contribute to the discussion of Carleton's most pressing problems. Since Mr. Terka's ignorance is so eloquent, I will attempt to confine my remarks to the matter of C.U.S.A.'s boycott of the Ottawa Journal.

The P.C. Club should realize that C.U.S.A. is not telling them what they can or cannot read, only what they can or cannot purchase in the C.U.S.A. store. As every free enterpriser knows, a store owner is entitled to sell whatever he/she pleases, within the confines of the law. If C.U.S.A. is bullied into selling the Journal what of their rights as independent business people? Surely the P.C. Club are not in favour of trampling on the fingers of small independent businesses.

What of Books Canada, or

McIntosh & Watts? If a tourist confined his/her sightseeing to these two establishments, he/she would leave this country convinced that Canadians are deprived of all the great literature of the world that isn't Canadian, and that Canadians imbibe this hideous nationalist propaganda while eating dinner from the only kind of plates available in Canada; those with the Queen's picture on the face. Surely our international reputation is at stake.

It would please me to know which "fundamental right" is being violated by C.U.S.A.'s policy. The P.C. Club claims that C.U.S.A. acts against one of our "fundamental rights" but they never say which "fundamental right." Is it a "fundamental right" to buy the Journal at the C.U.S.A. store?

If their letter is indicative of their intellectual achievement, then I must conclude that the other correspondant, Mr. Terka, apparently a man of similar intellectual achievement, must also be a P.C. Furthermore, it seems that his bitterness against the Women's Center is probably due to Maureen McTeer's refusal to take Joe Clark's name in marriage.

David Thompson
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SPORTS

Ravens place five on All Conference team

Howard Bloom

Five members of the Carleton Ravens football team were named to the east division All Conference team, Monday. The players, selected by the coaches in the division, were Gerry Palmer, Gary Cook, Mark Black, Chris Thompson and Malcom Inglis.

Palmer was named to the team as a defensive back, but it is a safe bet he was selected mainly on the basis of his abilities running back kicks.

Palmer led the country in total yards returning punts and kickoffs, and punt return average. He was second in kickoff return average. Palmer scored four touchdowns this year, all running back kicks.

Cook's selection to the team was no surprise. He caught 27 passes for 550 yards this year and led the Ravens in scoring with 42 points on six touchdowns. Long passes from Mark Lee to Cook were Carleton's prime offensive weapons in many games. He and Palmer are probably Carleton's strongest candidates for positions on the All Canadian team, which will be announced Nov. 17 in Toronto.

Mark Black was selected as an all-star linebacker. He came on strong in the second half of the season, playing particularly well against Ottawa U. Black sacked opposing quarterbacks and jolted running backs behind the



All Conference team wide receiver **Gary Cook** (20) leads the blocking for running back **Al Binnie** (14)

line of scrimmage regularly.

Chris Thompson was another obvious choice for the All Conference team. Even though he played with a nagging back injury for several games, he proved to be the leader of Carleton's defensive line.

Malcom Inglis, the Ravens' huge offensive tackle, was an unheralded but steady performer with the team. But he was not unnoticed by the coaches, as evidenced by their selection of him to the All Conference team.

McGill 57-41/Queen's 57-38

Robins ragged

Beth Clune

The Carleton women's basketball Robins opened their 1977-78 season by dropping games to McGill University, 57-41 and Queen's 57-38 in last weekend's Carleton Invitational Tournament.

Bishop's University from Lennoxville beat McGill 80-55 to win the tournament.

The Robins play was ragged in both losses. Forwards were being outrebounded and consequently their opponents were allowed two and sometimes three shots.

Robins' coach Hugh Reid said after the loss to McGill, "We should have had more shots and less turnovers. We need to refine what we're doing and the defence has to get tougher."

One explanation for the Robins' lack of scoring was the simple fact they were reluctant to shoot.

"The girls need more confidence," Reid said. "We should

be taking twice as many shots," he added.

The Robins high scorer against McGill was Cindy Lipomanis with 10 points. Cheryl Pangborn was high scorer against Queen's with 16.

The Robins were playing without last year's MVP, Marg Williams, who is suffering from a stress fracture of the left ankle and shin splints in both legs. Williams hopes to be in uniform for the Robins' first league game against Queen's on Nov. 15.

Among the Robins' rookies, Mary Cronkovich fared best. Against McGill she hauled down 11 rebounds.

Perhaps the most interesting of all Robins' rookies is 37 year-old Joanne Fellows, mother of three. Fellows has played four years at University of New Brunswick and another year at Waterloo. She is now a graduate student at Carleton. She didn't get much floor time last weekend but showed a lot of enthusiasm none the less.

shorts

An intercollegiate snooker tournament will be held in Carleton's Main hall this Saturday until 6 and Sunday until 3. Teams from Carleton, Queen's, Guelph, Ottawa U., Algonquin, and McMaster will compete.

The winners of Carleton's intramural powder puff football team will play a team from the University of Ottawa this Sunday, Nov. 6 at 1:30 at Ravens Stadium. The winning team will receive the coveted Mini-Panda.

Arts 700 defeated Glengarry 6 by a score of 39-0 in the finals of the men's intramural touch football league last Saturday.

McGill 36, Carleton 28

Second half letdown

Joe McKendry

The Carleton Ravens football team ended the season the same way they started it ... having trouble in the second half.

They blew a 20 point lead to Concordia in their season opener. Last Saturday, they gave up a seven point half time lead to McGill.

The Ravens led the Redmen 28-21 at the half but were outscored 15-0 in the final thirty minutes. Their offense sputtered in the second half. They were

also directly responsible for one of McGill's touchdowns, a 47 yard return of a fumble recovery.

Even Gerry Palmer's kick returning heroics were not enough to save the Ravens. He scored another of his patented long touchdowns on a 92 yard reverse.

Carleton's other ace in the hole, Gary Cook, scored two touchdowns before he was injured in the second half. This left a gaping hole in the Ravens' at-

tack.

Tom McLeod scored the other Carleton major on a seven yard run.

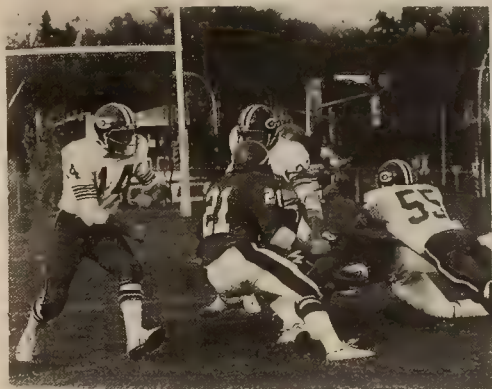
Carleton quarterback Mark Lee did not have one of his better games. He was only 12 for 27 in the passing department, far below his season average which was close to 60 percent. At one point, he threw interceptions on three consecutive series.

The Ravens improved substantially this year but many of their old weaknesses still exist. Their offense is inconsistent and their running game is hardly explosive.

Without the Lee-Cook connection and the threat of Palmer running back kicks, the Ravens would have been just a stones throw away from another 0-6-1 season (their record last year).

Overall, the season was far from a washout. The two victories over Ottawa U. were probably as satisfying as any two wins any football team has ever put together.

The Ravens are also a young team. Coach Bryan Kealey expects about 40 veterans to return next year. Who knows? With a little success recruiting, maybe they'll do as well as the Ravens water polo team.



Al Binnie (14) may have arrived too late to assist teammate Gerry Palmer (22).

Ravens gain first place, lose goalie

Susan Saville

Carleton's water polo team is number one.

The Ravens have taken over sole possession of first place in the Ontario Universities Athletic Association (OUAA) eastern division as a result of their three straight victories at Carleton last weekend. They defeated York, Queen's, and Royal Military College (RMC) by scores of 9-8, 12-9, and 18-3.

"That clinched a playoff position for us," said coach Ian McKercher. The top two teams in each division make the playoffs. In the eastern division, Carleton and Queen's are runaway leaders.

The Ravens lead the league with eight wins and one loss, followed closely by Queen's with seven wins and two losses. York has only three wins and RMC has yet to win a game.

But the Ravens have a problem to deal with before their next tournament. Their goalie, Roy Mitchell, told McKercher he no longer wants to play in goal.

"I knew he didn't want to play goalie," said McKercher, "nobody wanted to. I had to force him into doing it. He doesn't like it. He finds he doesn't get a good enough workout doing it. He wants to learn more about the game and finds he can't do it from that position. So I have no idea



Ravens' Paul Landrigen stretches high in the air to throw a pass.

whether Roy Mitchell will ever be back," he said.

One can sympathize with Mitchell. "A goalie is almost helpless. It is a frustrating position," said McKercher. "In water polo, the net is five feet wide and almost a metre high and the goalie has only his head in front of it."

This weekend the Ravens are playing in the Challenge Cup at McMaster University in

Hamilton. Competition should be good as the tournament is open to universities from all over North America.

Since it is only an exhibition tournament, the pressure will be off. But the tournament will give McKercher a chance to scout some of the western division teams he expects to meet in the playoffs, namely McMaster and the University of Western Ontario.



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Back to Beulah

The eccentricities of W.O. Mitchell

theatre

Back to Beulah
NAC Studio
until Nov. 19

Bill Kretzel

Eccentric is probably the best word to describe W.O. Mitchell's *Back to Beulah*, and the Neptune Theatre production at the NAC follows true to the author's form and intent.

Originally produced for the Halifax company's spring season and directed by John Wood (prior to his arrival here in Ottawa as the NAC's new director of English Theatre), it benefits most from the exceptional casting of the three central characters.

These characters are of the variety which seem to have held an unending fascination for the performing arts in recent years, psychiatric patients. This time there are three women involved in a half-way house experiment which sees them sharing accommodations with their young and ambitious (natch) female doctor living above their basement apartment.

Mitchell endows the trio with the stereotypical characteristics of a family unit. Harriet, the eldest, is the high moral toned, stern and dictatorial father figure; Betty, middle-aged, the scatterbrained but always loveable mother and Agnes, the oversexed youth who, nevertheless, exudes a child-like quality of innocence.

The cast portraying these characters benefit greatly one suspects from the experience of having played the same roles in the original Halifax production.

Harriet is almost possessed by Joan Orenstein, or vice-versa, in a spellbinding creation of moral senility. Rita Howell fills her dingbat role as Betty equally well. Only Denise Ferguson fails at times to convincingly present the subconscious trauma of Agnes due to lapses of over-acting.

The four remaining members of the cast assume, for the most part, minor and superficial characters whose presence is required only to advance the plot. The unfortunate exception is a miscast Janet Doherty who, as a weak and transparent Dr. Anders, leaves her character without any credibility for the crucial closing scene which, as written, lacks a good deal of credence in the first place.

The plot develops on the collective fears of the women returning to the asylum, Beulah Institute (hence the title). Harriet and Betty prepare to be left alone and responsible for their actions over Christmas holidays. They discover Agnes is displaying a motherly, and therefore retrogressive affection for a baby doll. She earlier held a similar affection for a kitten. Fearing its discovery by Dr. Anders would expedite their return to the dreaded Beulah, Harriet had tossed the cat into a boiler.

Dr. Anders does discover Agnes' misplaced motherly instincts, however, and threatens the women, resulting in a

revolt led by Harriet culminating in a decision to kidnap the doctor. The humour of this situation provides the action and dialogue for the remaining acts. The would-be kidnappers attempt to hide their victim and mock the process of their rehabilitation by subjecting the doctor to the treatment they received as patients.

The author's eccentric style becomes most obvious and compromising at this stage as the "parable of hope" which the play is touted as in the first act, limps along on Margaret and Pierre jokes, trite word play, and over-worked puns.

In a positive sense, Susan Benson's set and the lighting are a perfect physical extension of Mitchell's eccentricities. Abstract in the purest sense and especially effective where portions of the walls are removed, the set exposes the wooden frames and supports and a maze of pipes and conduit attached to them. Likewise, the lighting simulates the eerie experience of shadows in a basement.

Along with the set and script, it so detaches the viewer from any sense of reality or common ground of personal experience that by the closing scene the audience's empathy can extend only to the actresses' characterizations. And their strength alone holds the audience through the last of Mitchell's eccentricities, the closing lines of dialogue between Dr. Anders and Harriet.

The doctor convinces her abductors of



The principal cast members in a scene from W.O. Mitchell's *Back to Beulah*

their folly and Harriet has to face the reality of Agnes' irrational emotional attachment to the doll, which she disposes of in the same fashion as the kitten. As Agnes is led up the stairs, (and back to Beulah), Dr. Anders returns to the darkened apartment to request

Harriet's assistance: "... we all need each other's help," she says and the play then ends.

Certainly, one is left with that warm, human feeling deep down inside, which is characteristic of Mitchell's work, but it comes so cheaply in *Back to Beulah*

Naked came the stranger

cinema

The Naked Civil Servant
Jack Gold, dir.
Nov. 7, Towne Cinema

John Ramlochard

Male homosexuality has seldom been portrayed with much humour, sincerity, and style. *The Naked Civil Servant*, showing at the Towne on Monday, Nov. 7 manages, however, to accomplish this rare feat.

The film was originally broadcast by English television (Thames Productions) in 1975. Its success led to showings at this year's Cannes Festival and at the Ottawa International Film Festival this past summer.

The Naked Civil Servant is adapted from the autobiography of Quentin Crisp, an artists' model and unashamed homosexual during the 1920's in Britain.

Unlike most gays of that era and many today, Crisp never hung his sexuality in the closet. His use of make-up and unorthodox clothing made him immediately visible as being gay. Unfortunately, this isolated Crisp from other gays and left him alone in a repressively belligerent society.



John Hurt plays Quentin Crisp in *The Naked Civil Servant*

His battles with institutions, especially the police and the ordinary thugs in the street, comprise a major portion of the film. Yet these battles are always portrayed with humour.

In one incident, Crisp is tormented, and beaten by some local workers. As he stands before them, bloody faced and barely conscious, he says politely, but

stily: "I see I have annoyed you in some way, gentlemen."

Crisp emerges as a person of admirable moral strength. He refuses to cower or hide his sexual preferences. Crisp's non-conformist stance becomes the triumph of the individual spirit over a repressive society.

Part of the film's power rises out of the fictionalized documentary style used by director Jack Gold (*The Bofors Guns*, *Man Friday*).

At the beginning, we are introduced to the real Quentin Crisp as he talks about the filmmakers approaching him with their idea to film his life story. From this, the film starts with Crisp's voice overlaying the opening sequence of his childhood. Thus the events on-screen are made more credible. It gives the film a sense of reality that the humour and the quick pacing might have destroyed.

A final important element of the film is the acting of John Hurt as Quentin Crisp. Hurt not only bears a striking resemblance to Crisp, but seems to have all his mannerisms and character traits down pat. Hurt does not exploit Crisp's sexuality. While he may seem eccentric, Crisp is never portrayed as being weird or crazy.

Hurt-Crisp eventually wins our admiration and sympathy; he does not beg it. His survival is a tribute to his own personal strength.

Ron Shewchuk

PUNK AT THE PUB

Pogoing the night away

In the break between the Vibrators' two shows on Halloween night, the band held a live press conference.

Knox, lead singer and main spokesman, John Ellis, the lead guitarist, Pat Collier the bassist, and Eddie the drummer sat at a table in front of 20 odd Ottawa journalists and photographers.

The table was smothered with Vibrator album covers and, reminiscent of early Beatles press conferences, there were signs made up with the band's first names.

For an uncomfortable few seconds all that was heard was the clicking of cameras.

No one wanted to ask the first question, so the band took it upon itself to begin the conference.

John: So what's all this punk rock about, then, eh squire?

Eddie: How many punk rock concerts have you been to? Do you intend to go to any more? Why do you wear those ridiculous clothes?

Press: What does your mother think of you?

Knox: I haven't got one.

Eddie: Why do you gob on people? Is all the violence really actually happening?

John: Does someone go one-two-three-four now, or are you going to sit there staring at us?

Press: How much do you get paid for this [concert]?

Knox and John: Don't know.

Eddie: How much money do you make?

John: What, do you want to borrow some? Are you short a quid?

Eddie: I'll lend you a buck 'til Friday.

Press: There's a good \$12,000 worth of equipment up on that stage. Where did you get the bread to get that equipment?

Knox: The guitars are ours; some of the amp tops are ours; the rest of it we just borrowed.

Eddie: We done a bank job, too.

John: Don't you like us having good equipment? (Band laughs.)

Press: Are you going to be rowdier the next act?

Knox: No, we're going to take it easy. It's going to be a classical set, the next one. Acoustic, James Taylor stuff. Really relative, you know.

Press: What's punk got to do with politics?

John: Fuck all.

Knox: Yeah, nothing. We just say it's music. And in (punk) music there's a fashion and there's a kind of attitude.

And all sub-cultures are against previous cultures and like it's a kind of culture for kids. They need something their parents disapprove of, right? Their parents can really disapprove of this. They'd rather have their kids being junkies or something like that 'cause they know what to do about that, but with punk rock they don't know what to do.

(pause)

John: Next, next. What a fucking slow audience.

Knox: This city must be asleep.

Press: Why don't you wake it up?

Knox: We're trying to. That's why we're here.

Press: What are you guys doing that the Stones didn't already do way back in the 60's?

Knox: Play our instruments really well. (Band laughs.) Uh, wear better clothes; we're more exciting; shorter hair; you know, all that.

John: And we ain't playing music that black men already played.

Knox: Yeah. We ain't ripping nobody off. We just do music. We don't do any drugs or anything like that. We're in 1977 and it's going to be 1978. People are tired of that west coast stuff. They want high energy music.

(At this point the drummer put the tape recorder mike in his mouth and a few comments are lost.)

Press: Punk rock bands are supposed to be tougher than anyone else around.

Knox: Look at my arms. I'm not tough. I'm a creep. If I was tough I'd work in a fucking factory and make a lot of money.

John: The bass player—first of all I like your bass playing and I thought you add a lot to the band ...

Knox: Look, this [reporter] is a wanker (jerk-off). (Band laughs.)

Press: Do you consider yourself working class?

As I write this my neck muscles ache from being strangled by people. I am sticky with sweat from both myself and others. And my hair smells of the beer it has been soaked in.

And, holy shit, did I have fun last night at The Pub! I participated in the main cultural manifestation of the British Punk movement: pogo dancing. Let me elaborate.

I read about pogo dancing in Charles M. Young's article on the Sex Pistols in Rolling Stone last month.

"The style is called pogo dancing — jumping up and down and flailing one's arms around Most are pogoing alone. Those with partners (usually of the same sex) grasp each other at the neck or shoulders and act like they are strangling each other Everyone is fair game for a push. Young goes on about hurling beer glasses and the like.

In the Vibrators' first show, the crowd was sparse on the dance floor and few knew or wanted to know about pogo dancing. Two groupies of the band displayed a mild version, but most preferred to stand and watch the show or try to adapt the disco style they were so used to, to the violently loud punk music.

In the second show the crowd was thicker in every sense of the word. And as soon as the band started, the dance floor became congested with anxious middle-class bodies.

But there were experienced punks in the crowd, and the front of the stage soon took on the appearance of a full scale bar brawl. I was hesitant to enter the fray, needless to say. But, I saw a friend dive in and he looked like he was having fun.

Visualize, if you will, being surrounded with pulsating flesh. Imagine being pushed and grabbed and elbowed by that flesh as the band keeps pummeling you with noise.

I completely lost control, leaving my date and sense of reality somewhere in the crowd of spectators.

It was heaven. It was hell. I begin my adventure by grabbing my friend and strangling him for a bit. Everyone bounces up and down. A few nearest the stage gob on the lead singer. The drummer gobs back.

One of the groupies looks like sex personified, with shaggy hair, Lou Reed style shades, Mick Jagger style mouth, and a body that seems to ache to get out of the ragged black T-shirt and leopard skin pants. And can she pogo!

She gives me a shove. I shove back, and get a mean finger pointed my way. Someone grabs my shirt from behind and I get flung into the middle of the action in the spectacular style of any John Ford saloon battle. I spring back from the mass and grab someone's tacky looking tweed suit by the lapels. He grabs me by the shoulders and we careen for a while, bouncing endlessly off everyone else. I laugh. He laughs.

Sometimes, a punk falls down, but not for long. He/she is immediately dragged back up into the scene. I am dragged to the ground by sex in the leopard tights and almost kneel her in the stomach.

I get up and take a break, letting everyone else do the pushing.

But the etiquette here is strict. Once, I get a little too aggressive with an elbow and get a harder one back, complete with angry look. I smarten up. I understand.

Sex shoves me again, and I shove back. She is impressed, and beckons me near.

Above the din she yells in my ear, "Are you strong?" Being the punk I am, I reply yes.

I'm told to pick her up, and do so, carrying her into the battlefield, where she uses her feet to best advantage on everyone else's heads. Someone grabs both her sneaker-clad feet and I try pulling her away. The band screams on and on.

During the encore I am subject to more strangling, and get doused with beer.

And the show ends. I have not a bruise or scratch on my body, and I would suspect the same for the rest.

Sex was so much fun I had to thank her, and as the Vibrators left the stage I smiled and said something like "thanks." She affectionately almost pushed me off my feet.

The Vibrators in action at The Pub. Top left and centre: Knox, the group's spokesman. Bottom right: guitarist, John Ellis

Knox: No, I'm middle class. I mean the whole punk thing isn't a working class phenomenon. It's all basically done by middle class people. There are working class bands, but they're much more naive with the kind of message they're saying, you know?

Press: What do you mean naive?

Knox: More like the kind of people that go to football matches and go "Yeah!"

Press: But you do that on stage ...

Knox: Yeah, but we're reasonably intelligent, you know.

Press: When you're in England I hear that your audiences spit at you. How do you feel about that? Don't you feel like you could turn around and whack them one?

John: Well we have, I mean, I have. The thing is if you smash someone over the head with a guitar and they snuff off, it's very bad for the band, so you have to restrain yourself. It's good that the audience goes crazy and I like to see people let themselves go; however it's slightly unhygienic walking offstage completely covered in gob, I admit.

Knox: We don't get many colds, but what's worse is when we're very close when you're singing they spit into your mouth. When you start it's very unpleasant but I don't get uptight about it. After a while you start to enjoy it because they're really involved in the band. If we ever get as big as the Rolling Stones, people can say they spat on the band. I mean nobody can say they spat on Mick Jagger. It's a really good thing to say.

Press: Who's Margaret Trudeau?

Knox: She's the best groupie in Canada. (All laugh.)

License renewal hearing
CRTC interpretation of advertising regulation
key to CKCU's survival

Volume 7, Number 12 November 11, 1977

THE CHARLATAN



Federal Health and Welfare
Minister lashes out at
The Charlatan

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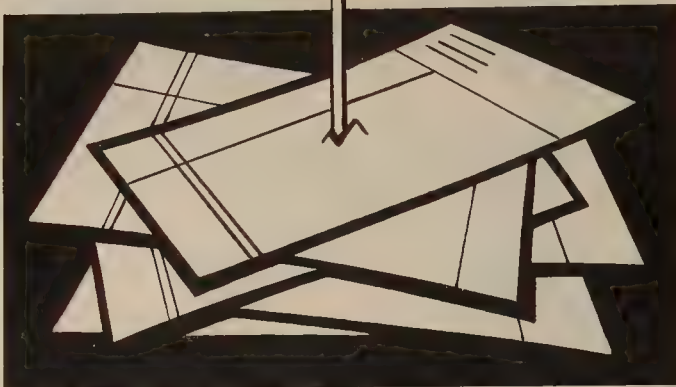
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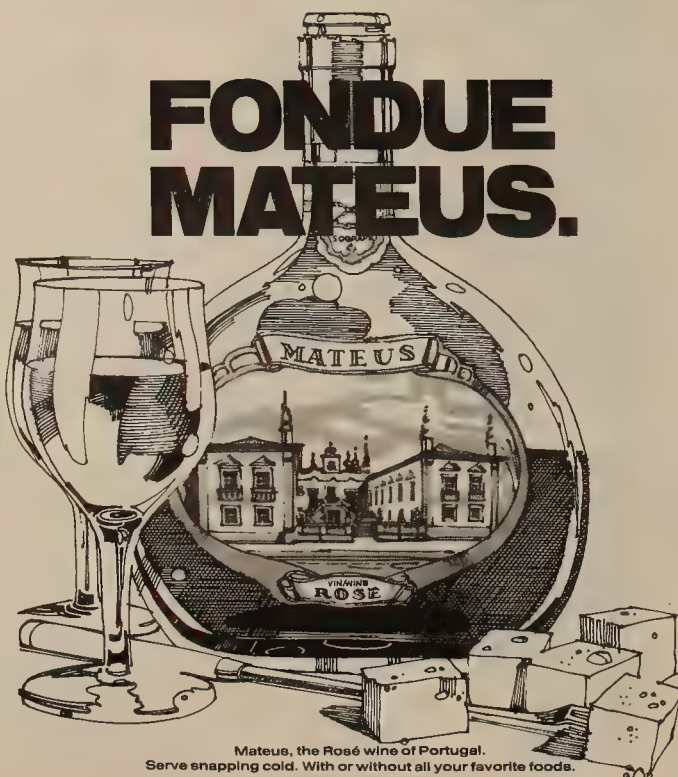


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THE CHARLATAN

Volume 7, Number 12
November 11, 1977

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Begin claims remarks taken out of context

Peter Larock

Federal Health and Welfare Minister Monique Begin has said in the House of Commons that her remarks about the RCMP made in Rooster's Nov. 2 were taken out of context.

The *Charlatan* reported last week that Begin had broken cabinet solidarity by lashing out at Prime Minister Trudeau and Solicitor-General Francis Fox for their handling of the recently disclosed RCMP break-ins of the Parti Quebecois (PQ).

During the House of Commons question period Tuesday, NDP leader Ed Broadbent said Begin's comments provide the best evidence of a government cover-up of RCMP actions.

"In this regard," answered Begin, "I need only add that I have always supported the work and actions - particularly with regard to the current parliamentary crisis which resembles more a media event than anything else - of my colleague, the Solicitor-General..."

She said she was sending a telegram to *The Charlatan* "setting the record straight." As of yesterday morning *The Charlatan* had not received anything from Begin's office.

Tuesday afternoon, Radio News, which covered the Begin talk, released a 10 minute taped portion of the hour talk.

"So the argument among caucus members goes that you're suppose to respect and do everything to sustain morale, whatever that is, of the RCMP," said Begin, in the tape.

"And you're suppose to defend the symbol they represent as a Canadian institution, because it is suppose to be something, part of the social fabric of Canada. And if you attack an institution it is extremely difficult to repair."

"...And you wonder, in particular for the RCMP, why it is they consider themselves in a sense above the law. I personally think it is absolutely stupid that they would go and steal lists of memberships of the political party, in this case the Parti Quebecois, and I find it unreal that they would put fire to a barn."

"I'm just trying to talk loudly on what I've heard. I think that (Solicitor-General) Francis Fox should clearly state, give the message that, he disagrees with what the police did, more than defending them or explaining that they might have good reasons."

"And of course as a Quebecer I must say, as a lay person-I was not a member of the Cabinet at

the time - that when they did that, these various actions, in early 1973, there is no way somebody is going to tell me as Quebecer that there was a state of national emergency somewhere in Quebec, and some threat to God knows what. I never perceived anything like that."

In the Wednesday question period, Begin again had to defend herself.

"First of all, I wish to restate with as much emphasis as I command that I fully support the action of the Solicitor-General (Mr. Fox) and the Prime Minister (Mr. Trudeau) in dealing with the allegations of illegal activities by some members of the RCMP," she said.

"They have clearly stated that this government does not condone illegal acts on the part of citizens of the police. When such acts came to light not only were they reported to this House by the Solicitor-General, but the



Federal Health and Welfare Minister Monique Begin speaking in Rooster's two weeks ago

cases were referred to the proper provincial authorities and also to the royal commission which was appointed for the purpose of such investigation," said Begin.

Begin also told the House that the organizers of the meeting

had sent a telegram to her office disassociating themselves from the report which appeared in the *The Charlatan*.

Students' association (CUSA) Programmer, Judith Gallagher, who organized Begin's talk at Rooster's, said she wouldn't

show the telegram to anyone until Begin's office gives her permission. She said she sent the telegram on her own behalf and no one else's. When asked why she couldn't show it herself, she said Begin had been unfairly treated long enough.

Accountability session turns into argument over Begin story

Peter Howell

An accountability session for *The Charlatan's* Editor-in-Chief at Rooster's, Wednesday, turned into an angry debate over the definition of cabinet solidarity.

Stephen Cole spoke at the coffee house as part of its Lunchtime Speaker's Series.

Only a few people appeared to be listening to Cole's opening remarks on *The Charlatan's* editorial policy.

The mood shifted when KCU Station Engineer Allan Soon, accused *The Charlatan* of "misreporting and sensationalizing" a speech made last week by Federal Health and Welfare Minister, Monique Begin.

Begin made remarks about the government's handling of alleged RCMP wrongdoings (see above). *The Charlatan* reported them under the headline "Minister breaks cabinet solidarity: RCMP out of government's control."

Soon said he didn't think Begin had broken cabinet solidarity. The rest of the argument focused on the definition of cabinet solidarity.

"Cannot a person say, 'I disagree with something' but then on further contemplation...go along with the general feeling on this?" he asked.

Cole replied this type of logic suggests it's alright for a minister

to privately disagree with something, yet be unwilling to share that dissent with the Canadian public.

He said such logic was no justification for suppressing a legitimate story. The story, he said, was about a cabinet minister rebuking her colleagues in public.

A Rooster's waitress, Denise McConney, who heard Begin's talk, told Cole that Begin had said at the time she didn't feel she was breaking cabinet solidarity with her remarks.

"But do you really expect a politician to come up and say...I am at this point going to break cabinet solidarity, so everyone turn on their tape recorders," replied Cole.

"No that just doesn't happen. It becomes an interpretation on our part whether she did or not," he said.

McConney also told Cole she didn't think the Rooster's audience agreed with *The Charlatan's* interpretation of Begin's talk.

Cole said that if last week's Rooster's audience was as lacklustre as the one he was facing, it probably didn't even pay attention to Begin.

"You think *The Charlatan* is worth paying more attention to than lunch?" McConney asked.

"*The Charlatan* or the Lunch



The Charlatan's Editor-in-Chief Stephen Cole: "But do you really expect a politician to come up and say 'I am at this point going to break cabinet solidarity, so everyone turn on their tape recorders.'"

time Speakers Series?" asked Cole.

"Well you get varying degrees of response to various speakers on the importance of the issues," said McConney.

"That's right and what was the response to Monique Begin," said Cole.

"I can't assess that," answered McConney.

"If she (Begin) says she is not breaking cabinet solidarity and then proceeds to do so," said Cole, "one cannot say in defence of her 'Well she clearly said she didn't'. Because she did or didn't."

Waterloo's money back guaranteed student federation

Jacquie McNish

The students at the University of Waterloo look like they have a money-back guarantee on their federation of students.

Students voted in favour of a referendum two weeks ago which called for refundable student fees. This is the second referendum on the subject since

the beginning of the summer, and the second time it has met with approval.

If the referendum goes into effect next year, students dissatisfied with the federation can get their student fees back.

Rick Smit, the sixth president of the federation this year, said if refunds are substantial the

university administration could shut the federation down.

Neil Doherty, editor of the school newspaper, The Chevron, blamed the federation for causing its own problems.

"There is too much bureaucracy in the federation. People are getting involved because they are getting paid. It is obvious that many people are dissatisfied with the federation. The engineers want to pull out because they're not getting their money's worth," he said.

Smit predicts 10 percent of the student fees will be refunded at the beginning of the next school year. He said 20 to 40 percent will probably wait to see how the federation performs

and 50 percent will not pick up their refund.

Smit said he is afraid the referendum could set a dangerous precedent. "It could erode the basis of student government across the country."

Isa Bakker, the Carleton University Students' Association (CUSA) VP External, agreed with Smit.

She said CUSA couldn't survive if it never knew how much money it had to maintain operations.

She said she doesn't foresee a fee referendum taking place at Carleton.

"People do realize they need a students' association for a voice on campus and off campus," she said.



Isa Bakker, CUSA's VP External



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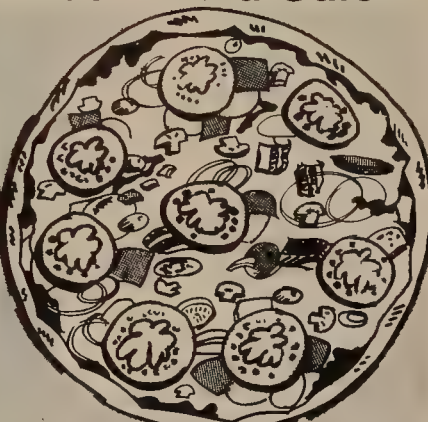
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COVER STORY

CKCU wants permission to continue breaking student radio advertising regulations

Eugene Ellman

Radio Carleton (CKCU) will ask the Canadian Radio Television and Telecommunications Commission (CRTC) next week for permission to run advertising that currently contravenes student radio regulations.

A brief already presented to the CRTC for consideration at CKCU's licence renewal hearing Monday, argues that the station

not refer to price, quality, convenience, durability, or desirability, or contain other comparative or competitive references.

CKCU station manager Randy Williams said the station could not have raised enough advertising to finance a viable FM station if it had followed the CRTC regulations to the letter.

According to the 1975

putting restrictions on student radio.

"Advertising without adjectives — that's a contradiction in terms," said Williams.

According to Williams, Sief Frenken, a CRTC programs officer, contacted the station in January 1976 to complain about their advertising policy. A subsequent investigation by five other CRTC officials cleared CK-

stations for advertising dollars, Williams said.

"We never intended to be more than a non-profit radio station. The proof of this is we asked the CRTC for only four minutes an hour of advertising instead of the eight or ten carried by commercial stations.

"For all the money sunk into the station by students, they should at least be recompensed by getting some ad revenue to ease the burden on them."

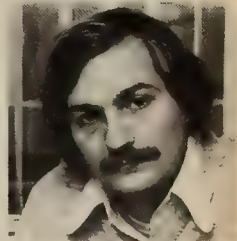
Williams said the CRTC has not complained about CKCU's advertising since the January '76 incident but the station is nevertheless taking the initiative to clear up its commercial policy. It wants to avoid conflicts with the Commission and clear up confusion with its advertisers, he said.

In a telephone interview, Frenken praised "the wealth of talent in the university community" but said the commissioners will be examining the controversy between Radio Carleton and Radio News in the School of Journalism.

Radio News Director, Joe Scanlon said the School of Journalism is not planning to intervene in CKCU's licence renewal and has not been invited to comment. He said the school does not want to interfere in student financed enterprises.

Williams was aware of CRTC concern over the Radio News issue and wanted to ensure CKCU control over the quality of broadcasting.

"We don't want to be tied to



Station Manager Randy Williams, will be discussing all aspects of programming at CKCU's licence renewal hearing. The hearing is scheduled for 9 am, Tuesday in the Froebisher Room of the Chateau Laurier.

anyone else and we don't want anyone tied to us," he said.

There is no mention of Radio News in the 1977 Promise of Performance and the brief says, "it has always been the policy of the station to develop a broader and deeper treatment of news and information" through the media of weekly programs."

Williams recognized a 1975 promise to run Radio News broadcasting but believes the programming was not up to CKCU's standards.

"We want to make it clear (to the CRTC) that if the programming is not of sufficient quality then we won't run it," he said.

The date for submitting presentations opposed to CKCU's licence renewal is passed and no negative interventions have been submitted.



must be allowed to continue its advertising policy of the past two years. This policy contravenes a CRTC advertising regulation for student radio stations.

The brief says, "Anything but a liberal interpretation of (the regulation) would effectively destroy Radio Carleton: destroy the station's credibility with itself, with its listeners and with advertisers... in return for an outstanding program service, the station asks only to be allowed to survive."

decision, the CRTC doesn't allow student radio to run full commercial programming because it wants to "safeguard the special nature of the programming of the student sector."

"The Commission is of the opinion that truly alternative forms of programming can best be achieved and maintained through financing other than from the sale of air time."

The CRTC expects student radio stations to receive the bulk of their revenue from

CU's advertising policy, he said.

Radio Carleton is not competing with commercial radio

Council showdown over pro-apartheid films

Peter Howell

Representatives of three Carleton anti-apartheid groups gave the students' association (CUSA) an ultimatum Tuesday night — stop the showing of pro-apartheid movies on campus or be considered racist.

The showdown began when members of the African Students' Association, the Caribbean Students' Association, and the Indo-Canada Club presented a motion to council urging it to ban an upcoming political science film night.

The groups say the two films scheduled to be shown next Thursday, *Black Men Alive*, and *A Parole Society*, are propaganda films made by the racist South African government.

Anti-apartheid representative Herbert Brewer warned CUSA that if it didn't support the motion, "It implies more or less that you agree with the (apartheid) situation."

Arts Rep. Riel Miller replied CUSA has no power to interfere in film showings run by a group

outside its authority. The group involved is the Political Science Forum, a campus course union.

Miller also questioned the effectiveness of such a boycott.

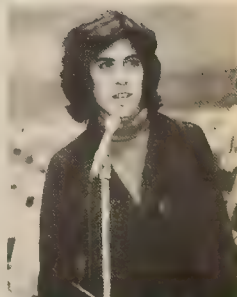
"Are we really fighting apartheid, or are we just playing games?" he asked.

"We can get more people on our side if we show the film, and be there at the same time to show how it is a lie, and must be fought," he said.

Miller then urged council to pass a motion giving moral support to the anti-apartheid cause. He said it is part of CUSA's constitutional philosophy to oppose racism of any kind.

After considerable debate, council passed a motion strongly objecting to the film showing. It also moved that posters be put up and an ad placed in *The Charlantan* urging students not to attend.

Later, Neil MacLean, the member of the Political Science Forum in charge of the film showing, told *The Charlantan* he was upset with council's interference.



Miller:

"Are we really fighting apartheid, or are we just playing games?"

MacLean said the Forum planned to run the films Thursday. It is now changing the date to early December so an anti-apartheid film, *Last Grave at Dimbaza*, can be shown with them.



A 1975 CRTC decision regulating university radio stations prohibits the running of ads using "language which attempts to promote particular services or products; for example, such statements may

student union fees, said the decision.

Williams said there is an internal contradiction between the CRTC's stated aim of providing progressive, consumer-oriented advertising and

Geology students have doubts about union

Alick Huebener

A group of graduate students in the Geology Department have expressed doubts about the Graduate Assistants Association's (GAA) drive toward unionization.

The GAA is a group of graduate and undergraduate teaching assistants at Carleton. The group is trying to certify the GAA as a bargaining agent for teaching assistants, research assistants, and markers.

The GAA applied to the Ontario Labour Relations Board (OLRB) for certification in January and had the final hearing on the application Nov.

2. A decision should be made by the end of November.

George Patterson, representing the Geology graduate students, said the GAA "is run by a small group of people with little ground support."

Theresa Acton, the GAA's organizer, admitted that a small number of people have been running the GAA.

Getting graduate assistants to participate in the union is a problem, she said, because there is such a high turnover from year to year as teaching assistants graduate and leave

Carleton.

Acton said she blames the university for dragging out the certification process. Students become impatient and their interest slackens, she said.

The GAA is now gearing up for a membership drive, Acton said.

Patterson said Geology graduate assistants enjoy a good relationship with their department and fear unionization would jeopardize that relationship.

He said a poll taken last year of Geology graduate assistants showed only one out of 29 would support a union.

Acton said the union would do nothing to harm the good relationship Geology graduate assistants have with their department.

"There is no way the union plans to take anything away from them," she said.

Acton said there are graduate

assistants in other departments who do not enjoy a very good relationship with their employer.

She said teaching assistants can be fired for not agreeing with the political philosophy of the professor they work for. Without a union, said Acton, the assistants would have no recourse and no grievance procedure.

Dave Lefebure, also from the Geology group, said there is no active opposition to unionization. He said they are just going to wait and see how the GAA's bid to the OLRB goes.

Patterson said if the GAA is certified he would ask the Geology graduate assistants to join, but not "on mass" in an attempt to destroy the union. He said they would try to work within the rules of the union.

"It's not that we're against it, it's just that we don't know what they (the GAA) stand for."

Patterson said the GAA has not answered the basic question of whether everyone who is a teaching assistant has to become a union member.

Neither Lefebure nor Patterson suggested the GAA was being deliberately evasive.

"I don't think they've established what their own goals are," Lefebure said.

Acton said the GAA has not been vague about whether everyone who is a teaching assistant would have to join the union. She said the GAA has a stand on the issue, but couldn't tell *The Charlatan* because it has yet to be negotiated with the university administration.

"We've got to protect our bargaining position," she said.

Acton said anyone who joins the union has access to this information.

"I've asked people to come up to us and discuss the proposals, and they haven't," she said.

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WIDE-SCREEN EXPERIENCE
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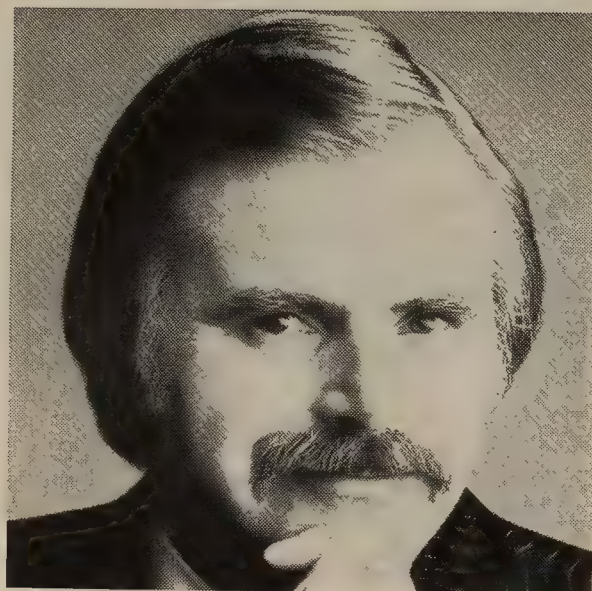
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There'll never be another Vice President like Richard.

Never.

The President made that promise to himself last Thursday afternoon, after Richard blew an important new-business presentation.

Richard isn't incompetent. The villain is his lunches, or rather the too-many drinks he often has at lunch. Come afternoon, he's just not as sharp as he was in the morning.

Richard is playing dice with his health. His old-fashioned business style is also sabotaging his career.

Today, with competition so rough and stakes so high, even the most generous company can't be patient for long with an employee whose effectiveness ends at noon.

If you're a friend, do Richard a favour by reminding him of the good sense of moderation.

You can bet the man eyeing his job won't help him.

Seagram



Assembly hears a variety of views on education

Martin Mittelstaedt

A university education makes a person unsuitable for a dull job as a worker.

Higher education is open only to the rich.

These were two of the diverse views expressed at the general assembly, Wednesday. About 125 people gathered in Theatre A to see if education really does have its "Head in the Clouds," as the meeting's promotional pamphlets advised.

Panelist Jeanne Binstock, an industrial social consultant, said "One of the things a college education does is make people unwilling to do mindless, repetitive tasks."

"In a class society it's important to ask if people who work on machines need a college education," she said.

She said primary and secondary schools must provide the minimal skills necessary to get a job in an industrial society — the ability to read a clock, fill

out income tax forms and write a signature.

John Porter, Carleton's Vice-President Academic, said politicians do not get much "mileage" from money spent on education so schools must be prepared to do a lot more for themselves.

He said education may once again become a social privilege for those who are able to afford it.

Another panelist, John Helliwell, from the Canadian Bureau for International Education, said one of the aims of education must be to create young Canadians who are aware of the world around them — especially the developing countries.

"Unfortunately the trend is the exact opposite — to a parochial system closed off from the outside."

The third world is where things are happening and our education is ignoring it, he said.

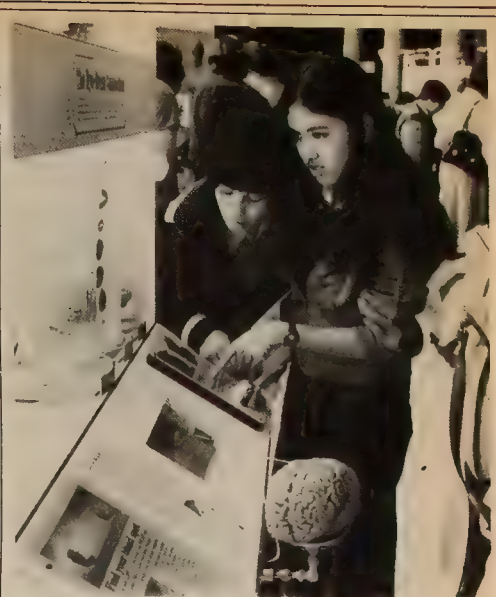
He warned that developing countries are close to bankruptcy and if they default on Canadian loans many of our banks will be in danger.

"An enormous amount of power lies in the hands of people who don't have a lot to lose," said Helliwell.

Riel Miller, a student panelist, said university graduates have skills our society could be using, but doesn't because of "irrational market forces."

He said our society wastes people and capital. Miller suggested universities change society to solve the problem.

But Porter disagreed. "Universities are limited in their effects as sources of social change. Instead, they are the very embodiment of conservative values. It's true they harbor a lot of people who espouse radical ideas like myself, but social change is brought about at a political level."



Carleton's engineering and science open house attracted close to 4,000 people last weekend. The exhibit seen above is called the Seeing Brain, and illustrates how the human eye functions in relation to the brain. It was loaned to the university by the Ontario Science Centre in Toronto.

Auction raises \$8,500 for student trip

Kimberley Bates

Twenty-four pounds of raw weiners and a parachute were two of the more unusual items sold at the second annual architecture auction last weekend.

The auction raised \$8,500 to help send 20 third year architecture students to school in London, England under the School of Architecture's Directed Studies Abroad Program.

A spokesperson for the program, Sue Ruptash, said the money raised from the auction and a bike show and concert held last spring will cover the \$25,000 cost of sending the students to the London School of Architecture in January.

The program pays \$1,000 of the \$1,800 needed for one term at the school.

Two third year architecture students set up the Directed Studies Abroad Program last year and held the first auction, which raised \$8,000.

Ruptash said the program gets no financial backing from the School of Architecture or the university.

She said the Ottawa public is more generous with donations because the students have to raise the money themselves.

"I think that if we went out and asked for the money point blank people wouldn't want to give us as much as they do," said Ruptash.

"But a lot of people, especially the older ones, think it is great that we are working together on this, and they'll donate anything they have," she said.

Students canvassed neighbourhoods early in the fall, said Ruptash, where the majority of the donations came from.

Several Ottawa stores donated items in return for having their names mentioned when the items were auctioned. A list of the donors was also posted.

Professional auctioneers from the Ottawa Valley and an in-

formation officer from Carleton, Reg Watts, donated their time to sell items on display at the auction.

"Everyone had a good time," said Ruptash. "I think we are all pretty happy at the success of the auction."

Buys livingroom

Student succumbs to auction mania

Ron Shewchuk

I went to the Architecture auction sale last weekend. What a panic.

I got a little carried away, though, and bought a living room. And a stuffed cat who is now named Ferguson. And a paperback copy of the Kama Sutra. And a Bing Crosby scarf.

To walk into an auction with any amount of money in your pocket is asking for trouble, and to have an expressed wish to buy something is suicide. Tired of living in a house where parlor conversation had to be carried on in the kitchen, I figured I would keep my eyes open for some furniture to put in the empty space upstairs. I was doomed.

After ten minutes I had bought an absolutely useless 50's style black and white deluxe model RCA Victor television. I had bid ten dollars on it. Probably a bad move. No one else made a bid.

After that I played it cool for awhile, making a few stinky bids but never carrying them through. But the couch of my dreams came up for sale, and a few minutes and another ten dollars later I had purchased the article of furniture which would

lead me to tear the crap out of a staircase to get into the house.

It was Saturday, and I figured I'd better not buy anything else and wait till the next day when one of my two roommates could come search for deals with me.

So the next day we came back hoping to find interesting stuff.

Just what I needed. A huge set of Venetian blinds.

The auctioneer teased me with a "Who'll give a buck for these?" No sooner said than sold. I think he liked me.

And we bought a coffee table for ten bucks and an old hacked lamp for five. The fever was with us and we started to bid on things like a toy electric organ. "Gee, think of the jam sessions we could have!" But we stopped bidding after it went over twelve bones.

For another dollar I bought the dirty white cat with big plastic blue eyes. He now sits on our "sofa" near the telly and the coffee table as I rock on the \$20 tacky green nauga-hyde easy chair.

The Venetian blinds aren't up yet, and the T.V. only has sound, but for sixty bucks it beats getting bombed in the pantry.

Do you know where your snow tires are tonight?

Eugene Ellmen

If you can't find the brand new calculator you left in the library last week, or the snow tires you thought were in the trunk, try the University's Lost and Found.

Carleton's chief security officer, Nat Smith, who runs the Lost and Found on the ground floor of the administration building, said many different kinds of articles are delivered to Lost and Found.

"What is unusual to me may not be unusual to you," he said when describing some of the lost articles. "After ten years sitting in this chair nothing is unusual."

Some of the most common articles brought to Lost and Found, said Smith, are wallets, calculators, eyeglasses by the

"barrelful," contact lenses, and textbooks. He said 15 to 20 calculators were turned into Lost and Found last year.

Smith was surprised at the number of textbooks Lost and Found receives.

"Some of them are brand new, never been touched, never been opened," he said.

Items are recovered from all areas of the university but most wallets come from the library and most clothing comes from the physical education centre. Cleaning staff and other university personnel usually report the lost items, he said.

The items are kept by Lost and Found until the end of the year and are then sold in a bookstore sale or donated to charity.



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Students go unrepresented at rooming house meeting

Noelle Boughton

The students' association (CUSA) supported recommendations to improve rooming houses in Ottawa at their council meeting Tuesday, but students were not represented at a meeting the same night to get roomers' responses to these recommendations.

The 22 recommendations were drawn up by a City Hall group called the Rooming House Advisory Committee. The recommendations range from re-zoning part of Ottawa South to allow for more rooming houses, to city funding of landlords who rehabilitate their rooming facilities.

CUSA's VP Services, Angela Sullivan, said CUSA's support of the recommendations rested on certain conditions being met. Landlords would have to get funding, she said, before they were required to meet any new level of standards. And she said the new by-laws should be strictly enforced.

"When you get rooming houses that meet the standards, you have to have a method of seeing that they continue to do so and that they do not get run

down again," said Sullivan.

The Tuesday night meeting, held in the Centennial Public School Gym, was about rooming houses and their affect on students. There were no students or CUSA representatives there.

Sullivan said poor publicity probably accounted for the lack of students. She said she had not received flyers about the meeting to post around campus until last Thursday night.

She said she did not go to the meeting because "it was a meeting for roomers and I am not a roomer." CUSA's council meeting also conflicted with the rooming house meeting, she said.

Another meeting on the recommendations has been tentatively set for Nov. 28 and she said she hopes students will turn out for the meeting.

Names of students living in Ottawa South, the Glebe, and Centretown are being drawn from a computer listing according to their area codes, she said. The list does not specify which students are in rooming houses. Sullivan said she hopes to find that out in a phone survey while encouraging

rooming students to attend the meeting.

About a dozen roomers did attend the Advisory Committee's meeting. Many of them voiced complaints similar to those in the Committee's report.

The decreasing number of rooming houses in Ottawa was a major complaint.

"I was away from Ottawa for a year," said one woman. "When I got back I was shocked at the number of houses that are not rooming houses any longer. Young people are moving in and fixing up the houses and they're beautiful houses, but that doesn't help me any more.

Cost was a major problem for most of the tenants. Some said they had to pay \$75 for a dirty room, and up to \$100 for a room they felt safe in.

"I paid \$90 for a lousy room," complained one roomer.

Although roomers said it would be nice to have standards like larger windows, accessible fire exits, and one toilet for every five people, they were concerned about the rent increase that would accompany the improvements.

Many of the tenants also



wanted to know more about their rights and the legislation and groups supporting those rights. Most did not know there were clauses in Ontario's Landlord-Tenant Act which protected them.

"A lot of roomers suffer from a lack of information," said one man. He had been trying to get someone to put a light in his bathroom for the past ten days, and did not know if his rental

agency was the group to demand the light from.

"It is a necessity to have a place to make complaints."

The Rooming House Advisory Committee held the meeting to get more views to present in their recommendations to City Council. Project co-ordinator, Gwyn Symmons, hoped the report would be in the hands of the politicians by Christmas.

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EDITORIAL NOTES

600 words

MacOdrum a disgrace "Keener" wants CUSA action on library

Since everyone else in this University seems to have something to complain about, I thought I might as well join in. First of all, let me explain that my complaint will probably bore everyone to tears, as it has absolutely nothing to do with "suggestive" tunnel paintings or newspaper boycotts. I am a "keener" or a "nerd" or what have you; that is, someone who does not go to the Pub on Friday evenings or sleep-in on Sunday mornings. Personally, I would prefer to spend those times in the Library, but, of course, certain extremely puzzling policies on the part of this University's Administration render my desire an impossibility. Yet while my student representatives censor what I read, spend my money on political awareness or whatever it is supposed to be, and try to determine what size of shoes is worn by those infamous angels who dance on the heads of pins, the fact remains that they have done very little to pressure the University into changing a backward Library policy. The MacOdrum Library is a disgrace to this University and an insult to those of us who are forced to use it.

Admittedly, the University's hands are tied in regard to the amount of funding received from the Ontario government; and, thus, we are perhaps forced to use a library more suited in size to a fairly large high school. However, this lack of funds for expansion and books does not, in my opinion, provide any justification for an hours of service policy that resembles that of a bookmobile, rather than that of an institution which is supposed to serve the needs of thousands of students each day.

Approximately two weeks ago CUSA took out a full-page ad in *The Charlatan* claiming that CUSA had responded to student demands and had won important concessions from the Library Administration in regard to hours of service. Certainly it must be heartening to part-time students to have desk service until 10:30 P.M., Monday - Thursday, and until 8:00 P.M. on Sundays. But what about full-time students, who constitute by far the majority of students on this campus, and who may use the Library for study and research purposes, not simply for signing-out books after a 10:00 P.M. class is over? What have we received? A Library that opens this year at noon on Sundays rather than at 10:00 A.M. as it did last year. A Library that still closes at 10:45 P.M.,

Monday - Thursday (contrary to the popular myth, the bells ring and the lights go out at this time not at 11:00). And, finally, the largest concession of all, a Library that still closes at 6:00 P.M. on Fridays. Are these of kind of concessions that CUSA has won for us? They must be hard bargainers.

This recital of the facts convinces me that CUSA has wasted a large sum of our money on a full-page smoke screen behind which it hides and debates a number of non-issues. It starts to become clearer why fewer than 400 students voted in the recent Board of Governors' Elections. Is it apathy or simply disgust that sees the "Silent Majority" of students, who, incidentally, have come here to learn and to study, shun the bulk of CUSA activities? I think it is about time that CUSA sat back and re-examined its priorities.

"Since there seems to be a poverty of ideas at CUSA, I would like to add some constructive suggestions..."

Of course, the University Administration is ultimately to blame for having chosen to meet its budgetary constraints by cutting into the number of hours that the Library stays open. But which costs more? A number of highly-paid desk service people catering to the needs of part-time students, or, one person sitting at security until 11:45 P.M.? In response to the tired-out argument that few people use the Library at the times that I have mentioned, I can only suggest that this perhaps helps to explain why Carleton's enrollment figures are down even further this year. The student be damned!

Since there seems to be a poverty of ideas on the part of CUSA, I would like to add some constructive suggestions to my earlier criticism. I vaguely remember reading that there was a petition circulated this past summer that demanded better Library service - I shudder to think what kind of service

was available this past summer in light of the "few" students who used the Library. Undoubtedly, this petition is what CUSA purports to have responded to in its full-page ad. Since that petition collected well over 1,000 names during the SUMMER SESSION, where is a similar petition during this WINTER SESSION? I suggest that CUSA "liberate" a few dollars from somewhere, and set up a table in the lobby immediately outside of the Library in order to gather signatures on a petition that would probably contain in excess of 5,000 names. Perhaps then the University would be willing to review the case. At the very least they would know how the vast majority of full-time winter session students feel about the matter.

Failing any response to a sizeable petition, I have another suggestion that will probably appeal to the more militant elements in CUSA and also in our student body. Since CUSA eagerly supports boycotts and sends protest groups all over the city and even the province, why not stage a little protest on the sort of "local" issue that Perley and the Raven Party campaigned on last year. I mean, how much "political hay" could be made out of television coverage of Campus Security dragging "X" number of students out of the Library after 6:00 P.M. some Friday afternoon, preferably near exam-time? Better still if the police were to be called in. Could you imagine the headline in newspapers across the nation: "STUDENTS ARRESTED IN LIBRARY FOR WANTING TO STUDY"? Could you imagine the outrage of Mr. and Mrs. "Joe Back-to-the-Three-Rs-Taxpayer"?

Of course, all of this may be too much to expect from a Students' Association that seems to have become infected by business-like notions of student government. Do we really need a special CUSA salesman who looks for dry-cleaners and what have you, while our Library is a disgrace? Let us not forget that the majority of the people who have come to Carleton, have come here for an education, and this is the sort of service with which they expect to be provided.

Percival E. Odynak
History IV

600 words is a regular column of thought printed each week in *The Charlatan*. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.

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Reader attacks Terka's sociological insights

Editor: The Charlatan

The issues which Mr. Terka raises in his letter of October 28-77 are perhaps more self-revelatory than he would wish to acknowledge.

The reader of Mr. Terka's letter would do well to keep in mind his sophisticated and well thought out response to Pat Daley's letter of Oct. 21-77 ("I nearly fell off my chair... Statements like that turn my stomach quicker than some Panda game punches"), in attempting to evaluate the worth of Mr. Terka's contribution to a problem which effects all of us.

Mr. Terka feels he successfully demolishes the suggestion that women "feel terror and humiliation no matter where they walk" by informing us that he has never experienced any attempted or threatened rape while walking through the tunnels. Is Mr. Terka here revealing the existence of some revolutionary and well guarded secret concerning a change in the biological structure of men and women? Or is this another instance of Mr. Terka's penetrating mind at work?

Mr. Terka then tries his hand at some hard hitting sociological insights. He explains the "real world" to us in terms of legalized prostitution and liberal freedom of expression in Sweden, Denmark and Germany. He is apparently not interested in the North American increase in crimes of sex and violence over the last ten years concomitant to the increase, not only in sales, but in the appetite for expressions which further and further dehumanize activities most potentially humanizing and

creative: sex and love. Indeed, mental illness is a serious threat to a society which makes no value judgements, sets no ideals for itself and smiles benignly on all "free expression" save that which tries to right something more than wrong because it is less than human. But such speculations run the risk of upsetting Mr. Terka's reactionary and sensitive stomach, and even more horrible to

contemplate, of eliciting yet another well thought out response.

If Mr. Terka has managed to remain precariously balanced on his chair through out this letter, perhaps he might also begin to question his precarious position concerning the topics with which his letter was concerned.

Donna Jowett
Arts IV

President pleased with Perley, disappointed with Charlatan

To the Editor:

I am writing to express my sincere disappointment in the way The Charlatan has handled all its stories pertaining to the recent CUSA by-election.

First and foremost, my decision to hire Dan Perley was not "a gracious move" done on the basis of "being good sports", for I do not believe that CUSA should play politics when hiring people to do important work. CUSA elections have a history of abandoned polling stations and students voting twice. Dan was hired as The Chief Electoral Officer because he could get the job done and clean up our elections, which is in the best interests of all students.

The reporting of the results was generally quite inaccurate. Firstly, candidates are not disqualified for merely having invalid signatures, but rather, for not having enough (15) valid ones. This subtle point was missed in The Charlatan and cast Dan in a bad light. Furthermore, this whole story about the ad is ludicrous. Perley

notified The Charlatan about the change from a full to half-page ad well before the disqualifications, which were on Thursday. In any case, the point is, how can The Charlatan objectively report on a story involving itself and a C.E.O. that they have condemned in an earlier editorial? Dan is in the tenuous position of being unable to present his point of view. Moreover, when I was interviewed about the elections, I did mention when asked, that I was very happy about Dan's work. Of course The Charlatan, in a spirit of self-fulfilling prophecies, saw fit not to print that.

But, getting back to the main point, the elections themselves? The Charlatan's position was "if Perley's selection proves to be a bad move, Lachance will no doubt be disappointed, but he shouldn't be surprised". Well, the elections were very efficiently run, and I wasn't the least bit surprised.

Ben Lachance
President CUSA

In defense of the Women's Centre

Dear Editor,

I would like to register my support for the Women's Centre. Contrary to Peter Johansen, they have, in fact, been dealing with the "larger areas of sexism" that he claims they do not. One only needs to ask about such things to find out that the Women's Centre has been doing much more than attempting to whitewash tunnel paintings. With an imagination so vivid that a course must be described in terms of Raquel Welch, Burt Reynolds, Phyllis Diller and Don Knotts, we should not be surprised that it apparently never occurred to him to ask what the Women's Centre is up to. More importantly, has it occurred to Johansen to do something himself about discrimination against female students by his colleagues? Has he ever politely suggested to them that it would be a good idea for them to show some respect for their female students?

On Thursday, November 3, the Women's Centre presented a film, Rape Culture, in the 4th floor Unicenter lounge. One of

its outstanding features was the emphasis placed on the need for a general awareness, as opposed to female consciousness raising alone, of the ways in which our society conditions people to think about each other. One of the tragedies of living in a "liberal" society is our insensitivity to nuance. We can construe rape only as a personal act. Beyond that, the prevailing attitude seems to be that people are free to engage in oppression, psychological violence and terrorism, or various other inhumane practices, all in the name of "liberalism"; or, if you like, "freedom of expression."

The Women's Centre, unlike any other group on campus, has been successful in bringing this matter forward. The vehemence with which "liberals" rebuke it attests to the fact that it has indeed touched on a very sensitive matter. We should deal with the larger and more serious issues that the Center raises, rather than wallow in paranoia and self-defence.

David Thompson
Arts IV

Hibernating masses need fools on hill

Editor, Charlatan:

This letter was inspired by the two anti-censorship pro-personal rights letters which appeared in The Charlatan of Nov. 4. Although strictly speaking I'm against censorship in its purest forms, I question the mentality of the smug reactionaries who remain horizontal until their equilibrium is threatened and

then launch an outcry in defense of their personal freedom. A mon avis, in every society we need crusaders to shake the dormant masses out of their lethargy and tell them what to do. It may be unfortunate that Carleton has personified its crusaders in the extreme likes of Bill Mowatt and the Women's Centre, but we have to start somewhere.

Writer sets the record straight

Dear Editor:

Two weeks ago The Charlatan ran a story, "Students want better deal from OC Transpo", under my name. Unfortunately, the story was not the one I left with your editors.

It was the student, not the university government representatives that prepared

the brief. The plan was to sell the passes for \$40 a term or \$75 for eight months on a one year trial basis. Students would normally have had to pay \$104 for the eight months of bus passes.

Yours truly,
Noelle Boughton

Eventually the multitude of hibernating heroes may wake up, change their defensive attitude and form opinions of their own. Until then we need people to thrust their long noses into the affairs of others. My advice to the easily-offended: don't be so scrupulously sensitive. As I see it, the three primary problems today are disco music, leisure suits and C.B. Radios. If and when I instigate a movement against these things, I'll laugh at the quasi-intellectuals who vehemently persecute me. I'll gain respect for them when they start a different protest by themselves. May heaven protect us from the reactionaries and the helpless victims of mob-psychology. I'll listen to the fool on the hill even if I don't believe in his cause.

Peter R. Mulvihill,
Journalism I

Hub-bub continues: Brown invited for coffee

Mr. Dick Brown
Director, Housing and Food
Services
Carleton University
Residence Commons

Dear Sir,
This letter is in regard to your remarks quoted in the Charleton Friday, Nov. 4, 1977, regarding the Hub in the architecture building.

I am a fifth year student in architecture and have nothing whatsoever to do with the Hub, other than buying cocoa and donuts there.

It appears from your remarks, Mr. Brown, that you know absolutely nothing about the Hub! I quote: "to the best of my knowledge it wouldn't meet requirements in terms of facilities such as sinks and refrigerators." In fact the Hub has both thank-you. It also has do-nuts of superior quality, by far, to those sold in plastic in the Uni-center. I might add that they are five to ten cents cheaper as well! As mentioned in the Charleton article, the quality and variety of various drinks in the Hub is superior to those offered in impersonal vending machines in the Uni-center and in the basement of the architecture building.

Regarding your comments on everyone on campus setting up their own food services, while not knowing the numbers of groups who have attempted such a thing, I don't believe anyone selling coffee and donuts has much of a hope of putting CVS out of business or in fact putting any dent whatsoever in their business. I don't drink coffee, but from what I've heard about the stuff they dispense in their machines called coffee, its not worth relying on for a main source of profit. I'm surprised they sell any at all! Not many faculties would be prepared to spend the time in staffing their own facility.

If trouble from CVS is expected, that is hardly fair. CVS offers various kinds of junk food in their machines in the basement and sell plenty in the afternoons when the Hub's donuts are gone, and on weekends and evenings when the Hub is closed. In fact the machines are frequently sold out on weekends and so one could complain that CVS does not even honor the contract they have now! I might add that cleanliness of their machines is a topic for another letter!

In closing, I would just like to say that things are progressing quite nicely without any suggestions from you, Mr. Brown. I feel you will have many problems on your hands should the Hub be forced to close or be turned over to CVS. Perhaps a boycott of CVS by the students here might happen? Who knows? I would also like to point out that I haven't even mentioned such things as atmosphere and popularity of the Hub - both of which are very

valid reasons for maintaining the Hub like it is.

I trust this letter will be of aid in your decision-making process. Perhaps we could discuss this further over a cup of coffee in the Hub?

Yours truly,
Mark C. Munroe
Arch. 5

Student interests misrepre- sented

The Editor, Charlatan:

Three cheers for democracy (!)? "As a political organization CUSA attempts to represent the best interests of students." The attempt, as the "Association" handbook puts it, seems to be pretty one-sided. CUSA, in my opinion, represents the students? The same to you horse!!

This attack on CUSA arises from the obligatory payment of fee-dollars to be members of the National Union of Students and the Ontario Federation of Students. No choice is given to each individual with respect to membership. Some of us, myself included, would be just as pleased not to belong to a pseudo-important, sophomore organization. I raise the challenge to CUSA to put membership to an individual choice! Let each student decide (This is democracy, for all of you who didn't know. Here at Carleton we see little of it.). Some of the students paying CUSA fees don't enjoy the shaft!!

Whitman Strong
English II

Political Science Forum attacked for pro-apartied

To the Editor,

I was disturbed and dismayed to see the recent Political Science Forum's showing of two pro-Apartied films supplied by the South African Government. Why are our resources being opened up to racists and fascists? The moral bankruptcy and repugnance of the South African government's policy has been revealed decades ago. Why were anti-Apartied films not shown concurrently? Although freedom of speech is an ideal to be preserved, no space should be given to these extreme racists and fascists. I would like a public explanation.

Alan Amey
Postdoctoral Fellow
School of International
Affairs

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THE ALTERNATIVE IN CHRISTMAS SHOPPING

Wilson moves to forward

Langford and Gallagher grapple for centre



grind, Gallagher is enthusiastic about the Ravens' style of play and his ability to fit in.

"It's a lot like the philosophy down home (Chapel Hill, North Carolina) — just run your opponent to death," he said. "And by the end of the game, you're still going and they're dying on the court, and you're gonna kill 'em."

The 6'7" graduate student in International Studies carries 195 lbs. and is not likely to be intimidated by the tall centres. He said he is used to playing opponents taller than himself.

"It's a kind of surprise not to find, you know, not that many big people up here. In the south, I'd be a forward. Up here I'm a centre. It's a change in perspective. I'm not used to bashing around in the middle somewhere."

"I think my greatest asset may be that I have a quick outlet pass. I can get the ball down the court in a hurry when I do get my hands on the ball; which is nice to see up here, because the guys up here play a fast break type of basketball, and that's a sort of key element — and if I can do that for the team I'd be very happy."

While Langford and Gallagher give Ravens the tall centres they've needed, O'Brien considers Kelso a possibility at that position too, although eventually he'll probably be used exclusively as a forward.

"He's aggressive, which I really like," said O'Brien. "And he's tough on the boards and he wants to learn."

Steve Sheehan (Rumson, New Jersey) have had, the Ravens' guards situation this year has been a case of the rich getting richer.

The returning guards (Don Reid, Pat Stoqua, Rob Cole, and Fred Belowitz) have all had strong camps too and reinforced O'Brien's notion that he has the best backcourt in Canadian college basketball.

In O'Brien's plan, most games will see two guards on the court at one time unless a tough zone defence forces him to use three.

"It's tough really," said fourth year veteran guard Reid, "because the people who made this team are all good and the guys who don't really get to play that much could have played on other teams, and get a lot more floor time."

"They're all outstanding ball players," agreed O'Brien. "I feel we have six guards who could start for most of the teams in our conference. Our big problem this year, I think, will be to try to keep everybody happy."

Until this weekend, O'Brien's

only chances to see how his guards do in a game situation have been the intra-squad game and last Saturday's Alumni game (Ravens 101 - Alumni 61). In both games the guards were led by rookie Powers. He scored 17 points in the intra-squad game and 19 points in the Alumni game.

"We'll have four games in a weekend, which is pretty heavy going. We'll have the opportunity to play everybody and we'll be able to experiment a little," said O'Brien.

"Some players just don't function well in a game situation, — call it stress, or pressure — and we'd like to see just how our guys react in bona fide games."

"I think during these four games that it'll go a long way to telling us the people that we'd like to more or less work together. So it's pretty open right now," added O'Brien.

While Powers has drawn attention as a strong outside shooter and Sheehan has a hard and accurate pass, their presence at camp was enough to

continued on next page

Emphasis on defense

Marty Halloran

For the second year in a row Carleton Ravens' basketball coach, Pat O'Brien, is moving centre Larry Wilson to a forward spot. But he's adamant that this year it will stay that way.

In an attempt to add height and thereby strengthen the Ravens' weakness at centre, O'Brien decided to insert sophomore Bill Langford into the starting centre spot and back him up with newcomers Kevin Gallagher and Keith Kelso.

O'Brien moved Wilson to a forward spot last year but changed his mind after the first game when rookie Langford and Drew Love didn't seem to be able to do the job.

Wilson played aggressively all season, but at 6'3" he is two to six inches shorter than opposition centres.

While O'Brien admits the centre spot was a problem last year and that he shopped unsuccessfully for a big man last summer, he is confident Langford can do the job this year.

"Billy's worked real hard all summer and he's out there giving everything he's got. I think he really deserves a shot at being the starting centre," O'Brien said.

Last year the plan was the same, but Langford got sick in November and when he came back he was out of shape. It took most of the season to get back into competitive form.

"I want to be consistent," said Langford. "By being consistent — let's say averaging 10, 12, maybe 14 points a game; something like that. Something where I'm contributing to a team, and pulling down good rebounds, playing good defence, and keeping my man under so many points."

Langford understands that in coach O'Brien's strategy the centre need not be a great scorer. His offensive role is to set picks on opposing players (run interference) so the forwards and guards can move to the basket.

"What we need is a guy who can rebound and play defense for us," said O'Brien. That's all we need and hopefully he can run with us as well."

"They (Ravens) need a good jumping pivot," agreed Langford. "A guy who'll give them good boards. And I think that's one of the weaknesses we do have. We're a small team. You've gotta work hard for them (the boards). You gotta muscle for position and everything. So almost every rebound we get is well earned."

The man who will back up Langford at centre adheres to coach O'Brien's basketball system. Kevin Gallagher played on the freshman team (Junior Varsity) at the University of North Carolina four years ago. But, he hasn't played competitive ball since.

While he's out of shape and Raven camp has been a terrible

Ravens feature best back-court in Canada

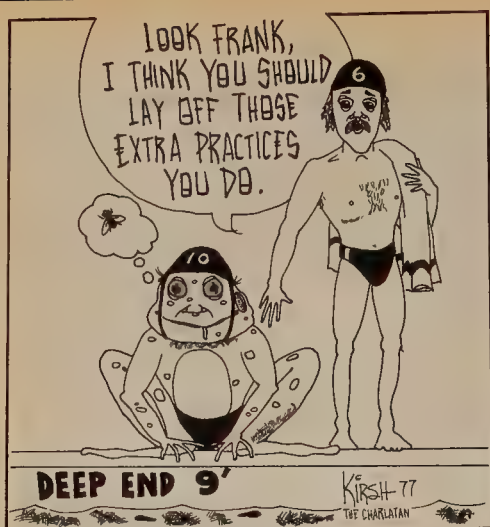
The Ravens start on a grinding four game weekend in Guelph tonight that should help coach O'Brien decide which of his six guards will play next Friday in the Ravens' league opener against the Laurentian Voyageurs.

The Ravens are at the University of Guelph Tournament where they play the Sir Wilfrid Laurier Golden Hawks tonight, then meet Bishops Gaifers and Guelph Gryphons tomorrow before encountering the Brock Badgers in St. Catharines on Sunday.

With the strong camps rookie Raven guards Rick Powers (Brookfield High School) and



Carleton's ex-centre Larry Wilson (35) can certainly jump (photo upper right), but that isn't always enough (photo above)



Ravens find competition tough

Susan Saville

The Ravens water polo team's winning streak came to an end last weekend as they dropped three of six games at the McMaster Challenge Cup exhibition tournament in Hamilton.

Carleton lost to McMaster, Alberta, and Western by scores of 18-5, 7-4, and 10-8. They defeated Queen's, Laval, and Waterloo, 10-7, 9-8, and 11-5. The Ravens finished third overall.

"We feel we're a much stronger team than showed in this tournament," said captain Steve Burns. "We were absent two starters, then Paul Landrigen, one of our first string players was injured in our first game and was out for the rest of the tournament. We certainly felt the absence of those players."

Roy Mitchell, the team's goalie, did not accompany the team to Hamilton. He was unhappy playing goal. But after sitting out last weekend's games, he has decided to finish out the season in goal. Peter McArthur and John Newlens handled the goaltending chores.

Despite the team's disappointing showing, the Ravens had the opportunity to feel out some of the other teams they are likely to meet in the playoffs, such as McMaster.

"McMaster plays a much rougher, unsophisticated style of water polo," said Burns. "We were a little intimidated. In

games to come we'll be prepared for that. We won't take as much shit as we did.

"The fact remains we are just not getting enough competition within our regular league division which is bad for the team; because when we go outside the teams are rougher and better," Burns said.

The Ravens next tournament is at the University of Toronto this weekend. They meet Queen's, the University of Toronto and Royal Military College (RMC).

shorts

The Athletics Board has recommended building eight additional squash courts at Carleton.

The recommendation is contingent on the availability of sufficient funds derived from the Athletics Department reserve fund, a mortgage, and a Wintario grant. It is now up to the Board of Governor's and its sub-committees to evaluate the feasibility of the proposal and determine whether or not they will allow \$100,000 from the reserve fund to be used for this purpose.

A bus trip to Sudbury to watch the Carleton basketball Ravens and Robins play Laurentian University is planned for Nov. 19. Buses leave at 10 a.m. Tickets cost \$10 and are available at the Tuck Shop.

BASKETBALL

continued from previous page

worry sophomore Belowitz about his chances.

Last year Belowitz played in only seven games as one of three reserve players with the Ravens. This year his strong play at camp convinced O'Brien to keep him.

A returning guard who has caught O'Brien's attention is fourth-year veteran Reid who has made it hard for the others to snatch his starting spot.

"I knew I had to come in with a strong effort," said Reid. "Because for one, since I got my shoulder operated on in July, (he had suffered a shoulder separation) I knew I didn't get to practice basketball all summer."

"And number two, there were some rookies coming in, and nobody's job is really secure, so for both reasons I think I had to work a little extra hard," he said.

"The rookies are really coming on strongly," he said. They're playing as if they weren't rookies at all. They're playing as if they were second or third year players."

CKCU-FM 93.1 + 1



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Tuesday 15th

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records

From Bowie's playful obscurity to Ronstadt's self-indulgence



Heroes
David Bowie
RCA

Gord Egan

Considering David Bowie's preoccupation with the mega-star muse, the release of *Heroes*, his second obscure disc inside of a year, is worthy of applause.

As on *Low*, Bowie has once again combined his manipulative talents with the eccentric genius of Brian Eno.

While the proceedings occasionally get bogged down as Bowie has a tendency to confuse the exotic with the aesthetic (Sense of Doubt, The Secret Life of Arabia), generally, the album is a good one.



Talking Heads: 77
Talking Heads
Sire Records

Phil Shaw

It's always the quiet ones, huh? What, for instance, are the chances that the puckish, plaid-shirted preppie staring off the back of the *Talking Heads: 77* album jacket could, in a pinch, operate a .44 magnum? Or take to climbing tall towers at places like the University of Texas and start sniping at innocent passers-by?

David Byrne, lyricist, lead guitarist and lead singer for Talking Heads has directed his decidedly strange creative possibilities to other things, specifically, to rock n' roll.

Thematically, Bowie's concerns are grim, self-centred tales of paranoia and despair. The magnificent *Heroes*, a Bowie-Eno collaboration, is the best example. As Eno's synthesizer deftly textures the simple riff, Bowie pleads to his lover:

I
I will be king
And you
You will be queen
Though nothing will drive them
away
We can be heroes
Just for one day
We can be us
Just for one day

The rest of the cuts on the album are unfortunately less accessible; two warrant special praise. Moss Garden and Neuköln are simplistically surrealistic musical paintings, both compare favourably with the similar material on Eno's brilliant *Another Green World*. Neuköln is high lighted by Bowie's Albert Ayler-styled sax chops.

The record's production and instrumentation are effectively dense and, like all Bowie albums, very slick. Both Eno and, to a smaller degree, Robert Fripp make impressive contributions.

Bowie has always been a master at borrowing, commercializing, adapting, juxtaposing and exploiting styles. At its best *Heroes* proves, in this capacity, he has no equal.

This band is only one more reason to turn your tired body towards New York City, bow down, put your forehead to the ground, and give thanks. Talking Heads adds four more crazy shades to the pantheon of recent NYC rockers who have touched the imperfect body of rock with their minds: Springsteen, Patti Smith, Garland Jeffreys, Television, and last and "least", The Ramones.

Here, the mind is Byrne's and he has some quirks. His lyrics are suburban short stories about picking the apartment building where he wants to live, the need for decision-making, and the problems his friends have. His most overt psychological sojourn is into the mind of a psycho killer, and a bilingual one at that.

I can't seem to face up to the facts
I'm tense and nervous and can't
relax

I can't sleep 'cause my bed's on fire
Don't touch me I'm a real live wire.
Psycho killer, qu'est-ce que c'est?
Better run run run run run run run
away...

Qu'est-ce que c'est, indeed.

Acting as foil to these lyrics is the band's near-basic quartet sound: drums, guitars, and keyboards. Certainly Chris Frantz's drums, mixed high on this recording, provide a most conventional propulsion.

But the conventional structure does not break through the prevailing layer of



Simple Dreams
Linda Ronstadt
Asylum

Joe McKendry

Linda Ronstadt's sex symbol image is giving her trouble, people are treating her like one. Her new album, *Simple Dreams* reflects this problem. While Ronstadt's songs continually mourn her Marilyn Monroe type image, the packaging of the album makes it obvious why people perceive her that way.

It starts with the cover. Ronstadt is sitting before a mirror (first clue) looking jaded and just a little suspicious. She appears as seductive as ever but lacks the innocent look that is her trademark.

Inside the jacket Ronstadt is pictured in a skimpy black dress in a room full of men (the other musicians on the album). If one looks carefully it becomes apparent she's sitting on a packing crate which is lettered LINDA RONSTADT-FRAGILE.

When you pull out the sleeve a bare-

kink on *Talking Heads: 77*. At least one point, the quartet sound is supplemented by another essential instrument: steel drums. Huh? Then there's Jerry Harrison's keyboard fills, jarringly reminiscent of The Doors.

Byrne's voice is the last straw. It's a high-pitched, sometimes squeaky tenor, replete with hiccupping mannerisms and

backed Ronstadt, wide eyed and beautiful, stares out wantonly. The stage is set for a puzzling selection of songs. A sampling:

"It's so easy to fall in love...
Sorrow lives here in my heart.
"I never will marry...
"He's gone, he's gone...
And left me all alone"
"I feel so bad I got a worried mind
I'm so lonesome all the time"
"Poor poor pitiful me
Oh, these boys won't let me be"
"Maybe he's right...
Maybe I'm right
And I just want to know if he's still
happy"
"I'm the lone crapshooter
Playing the field every night"
And so on. The album ends with a
lonely Ronstadt riding Old Paint off into
the sunset.

Not to say the music isn't good. Ronstadt relies on tried and true song writers for the most part (J.D. Souther, Warren Zevon, Buddy Holly, Mick Jagger and Keith Richards, etc.) and performs their songs admirably.

The only real clunker on the album is Waddy Wachtel's *Maybe I'm Right*. It's one of the wimpiest love songs I've ever heard.

The best songs are *It's So Easy*, *Blue Bayou*, and *Poor, Poor Pitiful Me*. The latter is aided by some clever production. The drums are played through a synthesizer and create the punch-in-the-gut feeling the lyrics describe.

The end product is another carefully crafted Ronstadt album with some beautiful music. But her selection of songs shows that despite her wide eyed look, she isn't looking very carefully at herself or anyone else.

sharp, sliding runs. He can't be serious, yet his pipes are fundamental to Talking Heads' uniqueness.

Talking Heads: 77 is lots of fun. It's a deceptively clean-cut laugh, the flip side of that ironically sinister New York City pose-sound.

continued on page 17

THE CHARLATAN

requires: Columnist

Contributors interested in writing on an occasional, free lance basis on topics of general interest are invited to submit three columns of approximately 600 words each as an example of their abilities.

unclassified

Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature will not be accepted. Written submissions only should be placed in the Unclassified mail box in The Charlatan office prior to Wednesday noon, the week of desired publication.

Typist - accurate typing of theses, essays, etc. Reasonable rates call Dawn at 746-2711.

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GSA wishes to obtain the services of an associate editor for the Grad Front. This is a well paid position. Persons who wish to apply should contact Glenna Steinberg, 3621 or 231-3868, or Gary Tokmakjian, 231-3881 or 231-4347.

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- What?** A discussion about Nuclear Energy
- Where?** Main Hall, Unicentre, Carleton University
- When?** 1:30 p.m. Saturday, November 12
- Why?** The responsibility for the future is everyone's.
- Who?** Representatives from Atomic Energy of Canada Limited and the Canadian Coalition for Nuclear Responsibility, and You!

The discussion will be broadcast live on CKCU-FM 93.1

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film processing

records

continued from page 15

Slowhand
Eric Clapton
RSO

Peter Rosenberg

For most rock musicians, **Slowhand** would be a mediocre album. For Eric Clapton, it is a serious failure which questions his superstar status.

The album is not unlistenable. The real problem is that there is little attractive about it either. Only two songs, *Core*, and *Peaches and Diesel*, are magnetic enough to make you listen; of those two only *Peaches and Diesel* seems to have any lasting qualities. Even then it is middle-weight stuff compared to Clapton's best efforts.

The album's chief problems lie with Clapton, though he gets little help from his band or producer Glyn Johns.

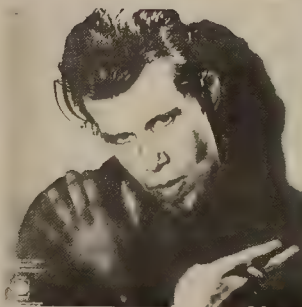
Clapton is on foreign soil in the top-40 style songs that dominate the album. His forte, guitar playing, is pushed into the background, with only one song out of nine leaving space for extended solo work.

Instead, vocals are spotlighted, a real mistake as Clapton's voice here is pitifully weak. The results belong in the outtakes bin.

In your heart you held the strings,
in my heart the bow,
Together we made soft sweet music."
The remaining songs are not much better.

The band's saving grace is their technical mastery and polished sound. The production is lush and pleasant throughout. Only *Wooly Wostenholme's Sea of Tranquility* breaks this mold. His keyboard soloing is self indulgent and incongruous to the band's disciplined sound.

Gone to Earth will no doubt satisfy their present fans, but Barclay James Harvest will not win any new devotees with this effort.



Foreign Affairs
Tom Waits
Asylum

Craig MacInnis

American singer-songwriter Tom Waits' inability to reconcile the tensions between style and content often shows itself in his recorded material.

The serio-comic street songs and lilting melodies heard in Waits' last album, *Small Change*, are again a strength in his latest effort *Foreign Affairs*. But what was painfully inadequate on the last album, cliché jazz riffs and gruff vocal contrivances, are still in evidence.

The shopworn jazz backdrop on *Foreign Affairs* lends virtually no support to the direction Waits' lyrics take. Played with technical virtuosity, 40's sleaze-jazz nevertheless proves a weak sister to the innovative lyrical rambling Waits effortlessly doles out.

Potters Field, the graphic, imagist-style track that opens side two, is marred by Bob Alcivar's insensitive orchestral arrangement. Lush strings and Mancini-like fanfares are a poor instrumental medium for Waits' street-wise lyrical stance. It's just too grandiose.

On his first and least pretentious album, *Closing Time*, Waits showcased his strongest talent: a poetic use of imagery, and strong unadorned melody.

Foreign Affairs works best when a spare piano line is the only intrusion on Waits' vocals. With so much happening in the lyrics, instrumental complexities tend to ruin the flavour.

This is by no means a poor album. A *Sight for Sore Eyes*, and Jack and Neal rank with the best songs Waits has written. These are songs of bars, the night and bittersweet passions of life. Themes of loneliness and sentiment abound, juxtaposed with harsh, impersonal settings.

Waits has never released an album as cleverly paced as *Foreign Affairs*. The ornate stylings and bridging of tracks attest to Asylum Records' cardinal aim: broad-based marketability. Bette Midler's vocal cameo on *I Never Talk to Strangers*, an incongruous pairing of Waits and Midler as bar-stool romantics, further accentuates Asylum's commercializing efforts.

This album is unlikely to alienate die-hard Waits followers, and will probably attract a new middle-American audience.



Sock 'n' Buskin opens 30th season with Albee play

Everything in the Garden
Sock 'n' Buskin
Nov. 8-12

Misao Dean

Sock 'n' Buskin opened their 30th season with a production that mirrors their history. Edward Albee's *Everything in the Garden* has its ups and downs, but is certainly worth a visit if you're in the neighbourhood.

Director George Shirreff said although "the message is very serious," the script's major recommendation is its possibilities for entertainment.

"Albee throws unconventional ideas at us through conventional theatre," he said. "And without downplaying a serious theme, the script itself would satisfy any lover of light comedy."

The plot centres around two characters, Jenny and Richard, a modern American "in hock up to the eyeballs" couple. In an attempt to salvage their finances, Jenny accepts a part time job from an elegant and expensive madam. Her husband's discovery of and reaction to her activities is the content of the play.

Jenny and Richard, played by Mary Maguire and Peter Wright, are on stage almost constantly and carry most of the dialogue. Although both were a bit stiff in the opening scene, they relaxed and delivered their lines with a fair amount of ease.

Maguire does, however, suffer from a common acting fault: she doesn't seem to know what to do with her body. Her hands in particular alternated between flapping like featherless wings and grasping each other at the wrist.

Wright is at home on the stage, perhaps showing his theatre school training. He is able to successfully create a character with whom the audience can empathize.

The madam, Mrs. Tootie, is played by Wendy Marshall (Norman Merrick's sister in last year's *Eschaton*). The script calls for an older woman and Marshall's youthful bearing, made her ill-suited for the role.

The realistic suburban-tacky set was designed by David McGlashen. It is really fun, a living room full of all those things people swear they'll never buy.

The play humourously explores the diffusion of moral values in society. Richard, at the end of the play, discovers that not only his wife, but all of the women on the street are whores. Thus he is able to accept it as a normal state of affairs. Albee is slyly suggesting that society's morals are not determined by some outside force (ie: religion), but by common consent. The question of right or wrong is then simply dependant on an amoral majority.



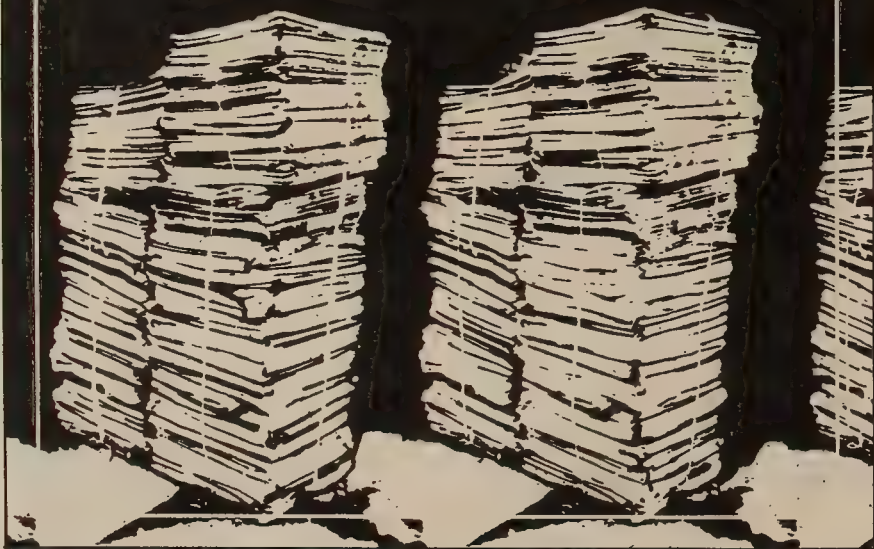
Mary Maguire appears as Jenny in Sock 'n' Buskin's *Everything in the Garden*

The Charlatan will publish a poetry supplement in the Dec. 2 issue. Contributions should be typed and submitted to the Arts Editor's mailbox in 531 Unicentre prior to Monday, Nov. 28.

Photos by J. Sadler

Carleton University's
Weekly Newsmagazine

THE CHARLATAN



**Thank God
It's Friday!**

THIS WEEK AND MORE

11 friday



Jackie Washington performs at Rooster's this weekend.
Guest conductor and pianist Peter Nero performs in the Pops Concert at the NAC tonight at 8:30.

Le Medecin Volant et Le Medecin Malgre Lui is the play tonight and tomorrow at the NAC theatre. Curtain time is 8:00, and all tickets are \$7.00.

Back to Beulah continues in the NAC studio until November 19. Tickets are \$5.25 for the 8:00 p.m. shows, but the Saturday matinee at 2:00 has a reduced price of \$2.50.

Westlauster in Concert, a CKCU-FM Towne Cinema presentation takes place tonight at 8:00 and 10:00.

Consecutive Energy Barriers and the Associated Behaviour in Plastic Flow is a seminar that will be presented by B. Faucher, in Colonel By Hall, Room A-709, University of Ottawa, at 2:30 p.m. today.

Rita MacNeil appears in concert in the Mainhall, Unicentre, tonight at 8:00. Tickets are available in the Women's Centre or the Box Office.

Jabberwocky and Monty Python and the Holy Grail are the midnight films at the Towne Cinema tonight.

The Foreman - Young Band plays at The Pub tonight and tomorrow.

12 saturday

CUSA and CKCU present a discussion about the Use of Nuclear Energy in Canada, today at 1:30 p.m. in the Main Hall of the Unicentre.

Chaudiere Strike, a play by Gerald Potter, is being presented by the Great Canadian Theatre Company tonight and next Wednesday to Saturday inclusive. All performances are at 8:30 p.m. at the Old Sunnyside Firehall, just east of Bank Street. Admission is \$3.50, \$2.50 for students.

The academy award winner, **Rocky**, is at the Towne Cinema tonight at 7:30 and 9:30.

A film presentation at the National Museum of Natural Sciences deals with the energy dilemma of today. Two films, *The Sunbeam Solution* and *The Long View* will be screened today and tomorrow at 2:00 p.m. in the auditorium.

Tammy Wynette, the Statler Brothers, and Narvel Felts play in a country show tonight at 6:30 and 10:00 in the NAC opera. Tickets are \$4.00, \$6.00, \$7.00 and \$8.00.

13 sunday

The Hollies are appearing in the NAC Opera tonight at 8:30.

The St. Patrick's College Sunday Night Movie features The Sting, with Paul Newman and Robert Redford. The film will be shown at 2:00, 7:00 and 9:15 p.m., in Room 100 of St. Pat's College. Admission is \$1.00.

A Night at the Opera and The Big Store run continuously from 1:30 p.m. today at the Towne cinema. Harold and Maude is featured at 7:30 and 9:30 p.m.

The Best of CBC's Documentaries, a short anthology of the past 25 years of the CBC, will be shown tonight in the NFT, in celebration of the CBC's Silver Jubilee. Some of the programs that will be shown are *The Nature of Things*, *The Chief*, and *The Air of Death*.

Family Life, a study of a family within constricting circumstances, is the film being shown at Morisset, University of Ottawa, Room 224. Admission is \$1.00 for students, \$2.00 for others.

14 monday

Devils is featured tonight at the Towne Cinema at 7:30 and 9:30.

15 tuesday

The RRRA's feature film is **A Clockwork Orange**, tonight and tomorrow at 7:15 and 10:15, in the Res Commons Lounge.

Beau Dommage is featured tonight and tomorrow night at 8:30 in the NAC Opera. Tickets range from \$5.50 to \$7.50.

L'Enfant Sauvage (Wild Child), a French film with English subtitles, is featured at the Towne Cinema tonight at 7:30 and 9:30.

Belle de Jour, starring Catherine Deneuve and Jean Sorel, will be shown at the NFT at 7:30 tonight. That Splendid November will be screened at 9:30.

The Rebel Angel will be screened at the National Gallery of Canada, today at 3:00 p.m.

Tommy Douglas speaks out on unemployment at 12:00 noon today in Theatre B, Southam Hall. The former national leader of the NDP and the current Energy Critic in the House of Commons will speak for approximately half an hour, and then will answer questions from the floor. Admission is free, and all are welcome.



16 wednesday

Venice in Peril is featured at the National Gallery of Canada today at 12:15 p.m.

Fellini's Roma is the film tonight at the Towne Cinema at 7:30 and 9:45 p.m.

The Carleton University Backgammon Club presents a seminar on tactics today in Room 509 of the Arts Tower at 8:00 p.m.

Interval House, which provides temporary shelter to homeless women and their children, are holding a meeting to take place tonight at 7:00, in 390 Mackenzie Building.

CUSA President Ben Lachance entertains as the Lunchtime Speaker in Rooster's today from 12:30.

Sneezey Waters stars in *Hank Williams, The Show He Never Gave*, at the Beacon Arms.

17 thursday

The NAC Orchestra performs in The Opera of the NAC tonight at 8:30. Tickets are \$5.00 to \$7.50.

Some English Seventeenth Century Water Gardens is the subject of a lecture at the National Gallery of Canada tonight at 8:00.

The International Advertising Film Festival, a collection of award winning films from the Venice and Cannes Festivals of the last three years will be featured at the Towne Cinema tonight at 7:30 and 9:30.

Double Indemnity, at 7:30, and **Lady in the Lake**, at 9:30 p.m., are featured at the NFT tonight.

Noodles appears in the Pub tonight until Saturday.

Lisa Garber performs in Rooster's until Saturday.

The Carleton University Outdoors Club presents an evening of slides and discussion, entitled *How to get to the Yukon and Alaska without Getting Gold or Pipeline Fever!* Admission is free and the show starts at 8:00 p.m. in 103 Steacie Building.

The film, **Between Man and Woman** will be presented by the Carleton's Women's Centre today at 12:15 and 1:00 p.m. in the Women's Centre.

18 friday

The Ottawa-Carleton Progressive Conservative Association is holding a meeting in the Assembly Hall at Lansdowne Park at 6:00 tonight.



Rudy Karnes, a barkeeper from the legendary Malamute Saloon will present life in the Yukon and Alaska in slides tonight at 8:00.

High Noon is featured at the Town Cinema tonight at 7:30 and 9:30. The midnight show is the *Rocky Horror Picture Show*.

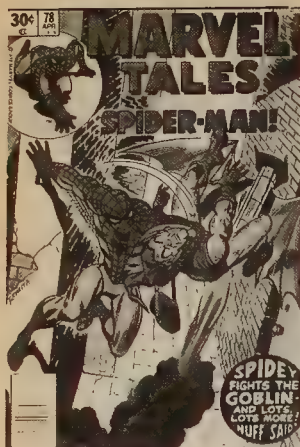
The NFT presents two films tonight, *The Hired Hand* at 7:30, and *Junior Bonner* at 9:30.

Chris de Burgh performs in the Civic Centre arena tonight at 8:00.

An exhibit of masko by Ottawa artist Alma Norman closes in the Women's Centre, fifth level Unicentre today.

Deadline for all submissions to **This Week and More (TWAM)** is the Friday (noon) of the week prior to publication.

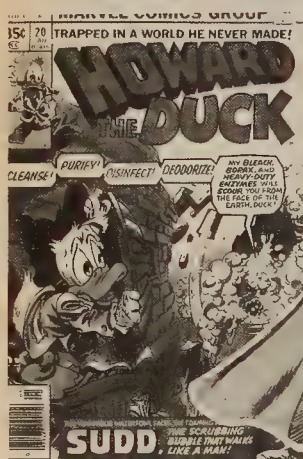
Compiled by **Karen Shopowitz, Mary Fitzhenry & Sue Craig.**



ARTS

COMIC BOOKS:

A reflection
of the
North American
psyche



Peter Chinneck

Comic books are a valid reflection of the collective North American psyche. They express the fundamental fantasies, longings and suppressed desires of North American man.

Comics draw upon a background familiar to us all and incorporate the archetypal characters of fairy tales, myths and folklore to create a modern mythology. This mythology arises, not from man's physical reality, (for who in reality is able to leap tall buildings in a single bound), but from his psychological landscape.

This may come as somewhat of a revelation to those who can recall only the grandiose flamboyance of yesterday's super heroes. The last time you looked, comics probably cost twelve cents and chronicled the monthly exploits of various caped crusaders, dynamic duos, Norse gods, zany teenagers in small town USA, and an all-powerful man in multi-coloured garb who was afraid of green rocks.

The conflicts on which the stories hinged were either trivial — Archie Andrews trying to borrow ten dollars from Jughead so he can take Veronica out — or larger than life — the Fantastic Four battling Galactus with the fate of earth in the balance.

However, the development and interplay of the characters within the plot did reveal something of the psychological reality of the time. It was a time, basically, of simplicity and innocence. The world of Archie and Jughead was still valid to some degree. But the Fantastic Four pointed to the changes which were to come later in the 60's. These super heroes were human. They struggled with self-doubts. The quick tempered young Human Torch

often openly quarreled with the leader, Mr. Fantastic.

Spiderman was more of a superhero for the 60's. He was less sure of himself and rarely capable of complete success. He went through traumatic crises and attacks of self-doubt, but never gave up. Like Spiderman, America underwent an identity crisis in the 60's, learning they were not invincible and questioning whether their ideals were valid.

During the 60's, the comic book heroes changed in response to the changes in North American society. As the traditional American values came under attack, the super heroes questioned their own values, reflecting American society's own self-examination. In Captain America No. 122 from 1969, this star-spangled hero faced the hard fact that he was no longer the embodiment of America, that he was indeed a dinosaur.

"I've spent a lifetime defending the flag — and the law! Perhaps — I should have battled less — and questioned more!" he says.

The comic book super heroes were humanized and placed in a more realistic context during the 60's. It was Marvel Comics that started this trend, with the introduction of The Fantastic Four and Spiderman in 1962. As this occurred, occasional references to social evils began to slip in incidentally. When Peter Parker (Spiderman), and Dick Grayson (Robin) went off to college, they were dropped into an environment of campus unrest and social awareness. As America developed a social conscience, so did the comics.

The primary fantasy figure of our times is no longer Superman, the benevolent

demi-god, or even Spiderman, the confused idealist, but Conan the Barbarian. Based on the stories by Robert E. Howard, Conan premiered in Marvel Comics in 1970. He lives in a chaotic time known as the Hyborian Age, and is a law unto himself. No one can be trusted. The only applicable law is Darwinian, the survival of the fittest. And Conan, a skilled killing machine, survives.

Perhaps the most salient characteristic of modern society is alienation. The drives and needs of America are no longer the drives and needs of Americans. The society is merely self-perpetuating. Howard the Duck emerges as a reflection of these attitudes.

Howard is a cigar smoking, wise-cracking cynic; a sort of modern day everyduck. He is the epitome of an alienated individual. Originally he lived on a world of ducks, otherwise much like contemporary USA. But the cosmic axis shifted and he ended up an intelligent, sensitive duck in a world of "hairless apes."

But Howard was already an outcast on his own world. As he explained in Howard the Duck No. 13:

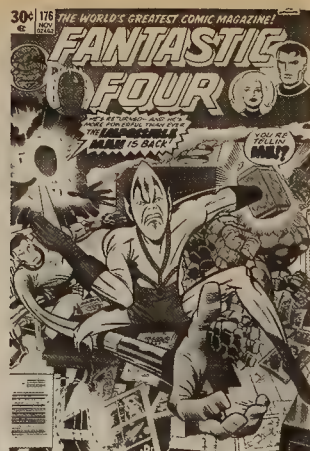
"I think even as a kid I wanted to be a derelict. I liked the hours. Couldn't quite reconcile that with my middle-class upbringing, though, so after a short undistinguished academic career I tried folk-singing. Didn't pay as well as being a bum, but it satisfied some or another artistic urge, temporarily. After that, I tried my hand at everything from poetry to construction and discovered my only talent was job-hunting. Then one day the Cosmic Whatsis shifted Here I was on your world — and the term 'misfit' took

on whole new vistas of meaning!"

In his attempts to adjust to life as a fowl in a world of hairless apes, Howard has come across different philosophies, pop psychologies, religions and institutions. Howard the Duck is, in fact, a successful social satire, expressing the confusion and dissatisfaction of the common man.

Today's acceptance of the drug culture is reflected by the development of Heavy Metal, an expensive glossy science fiction illustrated magazine. The magazine features stories rooted in today's popular taste. Take-offs on the detective genre and familiar science fiction themes are delivered in a vividness of colour that transcends everyday existence. The perspectives are unusual and the only link between stories seems to be an effort to maintain a consistent level of the bizarre. The selling point of the magazine is contained in an ad, which proclaims: "Heavy Metal is fantastic! It's better than being stoned. Almost."

Archie, Superman and Captain America have given way to Conan the Barbarian, Howard the Duck and the assorted heroes of Heavy Metal as the key to the American subconscious. Comics have developed along with their audience, exploiting and reporting current attitudes and ideas. The changes in the American Dream can be seen clearly in the change and development of comic book heroes. And one can only suppose that if current trends continue, there will one day be "apathy" comics and the long awaited battle between the Punk Rock Kid and the Disco Duck.

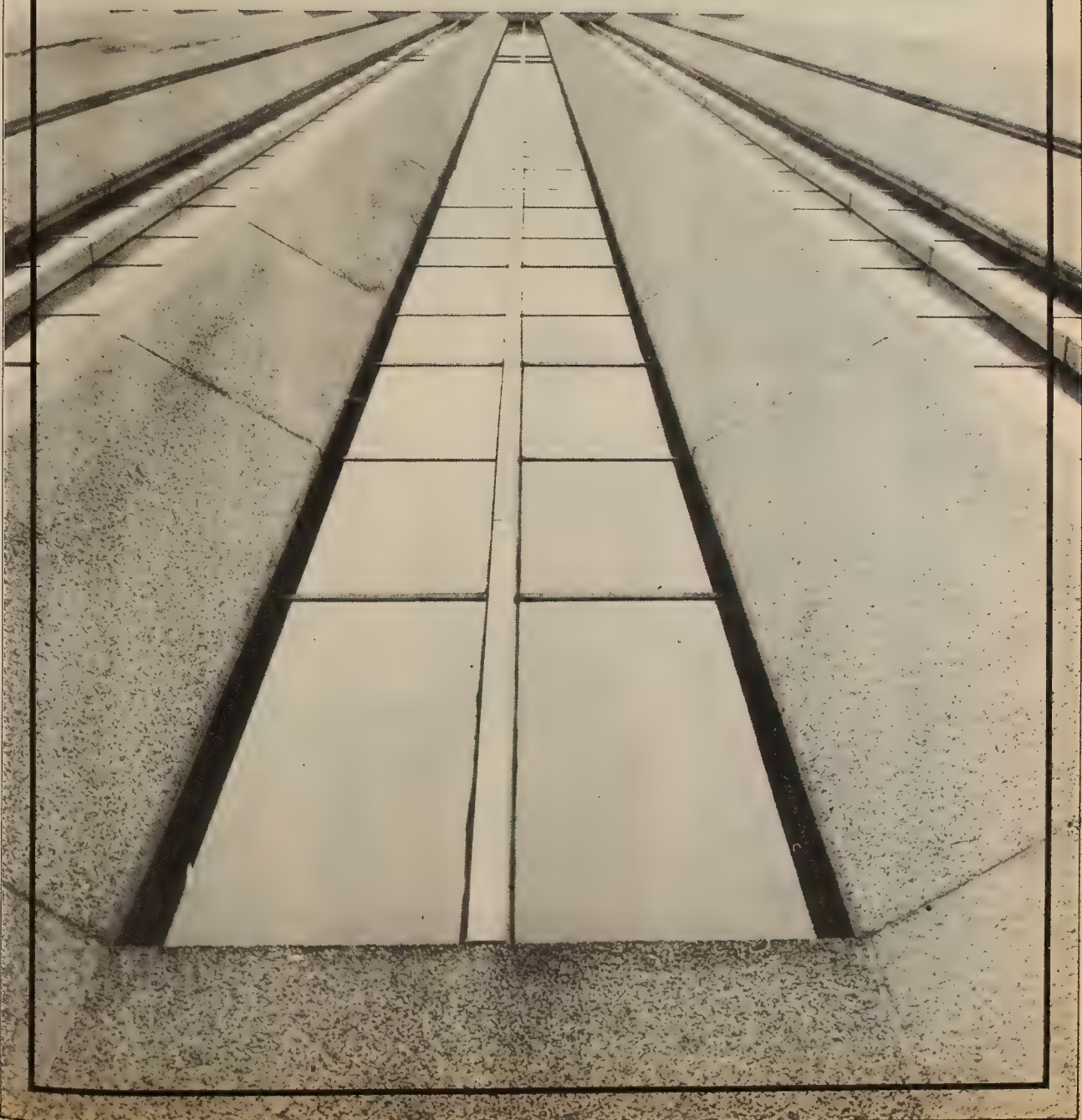


NEXT THE RETURN OF BEVERLY... THE RETURN TO CLEVELAND... AND A FEW NEW TURNS OF FATE'S CRUEL SCREW IN... A DUCK POSSESSED!

Coming to terms with the 70's;
LOOKING AT THE FUTURE

Volume 7, Number 13 November 18, 1977

THE CHARLATAN



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THE CHARLATAN

Volume 7, Number 13
November 18, 1977

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Radio Carleton files to change ownership of license

Mary Ferguson

Radio Carleton (CKCU-FM) marked its second birthday by seeking to become an independent corporation.

CKCU had its license renewal hearing with the Canadian Radio-television and Telecommunications Commission (CRTC), Tuesday, at the Chateau Laurier.

Station manager Randy Williams said CKCU has filed for independent status because the CRTC doesn't allow radio stations to be affiliated with political associations.

The station's current license, which was granted in 1975 and expires Mar. 31, 1978, is held by the students' association (CUSA).

When the station was granted the license, it was told it would have to end its association with CUSA, Williams said.

Another reason CKCU has filed for independent status, said Williams, is because the CRTC doesn't allow foreign control of radio stations.

CUSA is funded by foreign students as well as Canadian students, placing the station under partial foreign control.

If CKCU's application is approved, the new license will be held by Radio Carleton Inc.

"There will be no difference in funding through CUSA, nor does it mean we will lose touch with CUSA," said Williams, "because there will still be two representatives from CUSA on Broadcast Policy Board (BPB)."

The BPB is the management committee of the station made up of two representatives from each of Radio Carleton, CUSA and the university, and a chairperson.

At the hearings Williams also asked the CRTC to reduce restrictions on the station's advertising regulations "to make it more credible in the eyes of prospective advertisers."

CKCU's license has prohibited the station from running commercials that refer to price, quality, convenience, durability, or desirability, or contain other comparative, or competitive references.

Williams said he agrees student radio stations should be financed in ways other than through commercial advertising. But he said CKCU has to pay off a \$125,000 ten-year loan from the university while trying to meet the costs of training staff.

The CRTC commissioners said they were concerned about CKCU being a one-man show run by Randy Williams.

"This one-man show aspect took me by surprise but I think myself and the Broadcast Policy Board made it quite clear I do

not run the station alone," Williams said.

Members of the BPB backed Williams and said the station is run through the cooperative effort of 136 volunteers.

Guelph Radio (CFRU) submitted an intervention in support of CKCU's application. Williams said this was a great help because "the CRTC hears about us and what we're doing, but they don't seem to believe it."

CHEZ-FM of Ottawa filed a last minute intervention calling for clarification of CKCU's operations and purpose.

CKCU received notice of the intervention Monday, despite regulations in the Broadcasting Act requiring all interventions be filed 20 days before a hearing.

continued on next page



The Carleton contingent at CRTC hearings into Radio Carleton's license renewal: (left to right) Randy Williams, CKCU-FM station manager, Dr. Harsha Dehejia, chairman of the Broadcast Policy Board, and Ben Lachance, CUSA president

Octopus bookstore

Postal official denies knowledge of diversion of mail

Alick Huebener

An official of the Security and Investigations Branch of the Post Office has denied knowledge of any diversion of mail destined for the Octopus Bookstore on Bank Street.

An Ottawa Journal article published last Friday quoted a store official as saying, "The CBC phoned and told us they have strong evidence that the RCMP has been intercepting our mail at the Post Office."

However "CBO Morning," the CBC program that initiated the story, made no mention of RCMP involvement.

The program did say that the

parcel.

A spokesman for the press liaison office of the RCMP refused to comment when asked if the RCMP was involved with diversion of the bookstore's mail.

Octopus' manager, Inid Moscovitch, said RCMP officers in uniform have come into the bookstore occasionally to buy books or magazines.

She said it came as no shock to hear about interference with the store's mail.

"We weren't surprised that they were doing it so systematically ... that they were going through everything and

government defines the RCMP's function."

She said, however that she does not have any evidence to prove that the RCMP has been tampering with bookstore mail.

Octopus Books sells socialist literature and, is organized as a

collective. Moscovitch said almost half of its 40 members are Carleton students.

She said while the collective was "the organizational base for political activity" from 1970 to 1972, it is no longer politically active as a group.

Lachance at Rooster's

CUSA in worst financial position of last few years

Peter Howell

Students' association (CUSA) President, Ben Lachance, returned to face the music at Rooster's Wednesday, but almost no one was willing to play the tune.

It was Lachance's second appearance this term at the Lunchtime Speaker's Series. It was again billed an accountability session; an opportunity for students to ask about the operation of CUSA.

But, again, few in the Rooster's audience seemed interested in Lachance's talk and fewer still rose to ask him questions.

The three people who did question him were concerned mainly with CUSA's finances.

Stephen Cole, The Charlantan's Editor-in-Chief, asked what effect losses from Festival for the Folks, The Pub, and a projected loss for Radio Carleton is having on CUSA's 77-78 budget.

CUSA has a \$10,000 debt from last summer's Festival for the Folks; The Pub, which was projected to earn \$27,000 this year, is \$16,000 in debt; and Radio Carleton, which was budgeted for a \$45,000 deficit,

already has a \$40,000 deficit.

Cole asked Lachance if there was any chance CUSA could end up next April with the balanced budget it had planned last summer.

"Financially we're not in very good shape," answered Lachance. "It is true that financially we're in a worse position now than we have been in a few years."

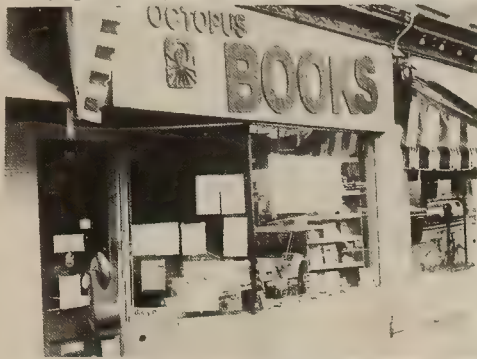
He said one way of reducing the losses would be to increase student activity fees. There hasn't been a student fee increase since 1975.

But Lachance said he would rather see CUSA wait out its financial albatross than resort to a fee increase.

"The strain of not raising fees will not only lie with the next government, but also the one after that," he said. "The year after that things will probably be stabilized a bit."

Lachance also fielded questions on the telegram sent to Health and Welfare Minister, Monique Bégin, by CUSA's programs director, Judith Gallagher, and paid for by CUSA.

continued on next page



Security and Investigations Branch of the Post Office had picked up mail addressed to Octopus Books.

Robert Bois, of the Securities and Investigation Branch of the Post Office said the only incident he could recall that involved the bookstore was a routine check for a lost COD

that there was a special box for us at the post office.

"As a left group you come to live with the idea that you're under surveillance because you expect the RCMP to be looking at groups like us..."

"In this system it is the RCMP's role to survey the opposition. That's the way the

derouin
opticiens/opticians



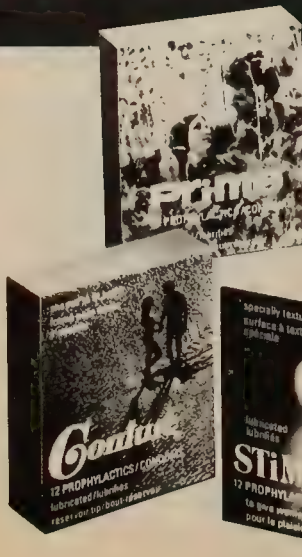
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CKCU

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Secretary general of the CRTC, Lise Ouimet, said the late intervention was accepted because of a modification by the commission in the application.

She said initially CUSA had filed the applications, but the commission changed the name of the applicant to Randy Williams, for a company to be incorporated.

"CHEZ saw this and had some query concerning it and so the commission decided to let the intervention stand," said Ouimet.

CHEZ's program director, Chuck Azzarello, said he filed the application to clarify CKCU's status and not to threaten it. "It won't really make any difference to CKCU or us. It's no big deal. All we are saying is, hey, who are you guys?"

Williams said CHEZ's action showed "complete ignorance" of CKCU's programming.

"It was just a matter of self-interest on CHEZ's behalf. There was no rational or concrete reason for it," he said.

Williams said he was pleased with CKCU's performance at the hearing.

"We did everything we could do. All in all we used every gun available to us," he said. "We fell back on the performance of the station and we are resting on a bed of roses on that one."

A decision on the hearing is expected in early January.

CUSA

continued from previous page

In the telegram, Gallagher apologized to Begin for *The Charlatan's* coverage of her speech at Rooster's.

The story reported she had broken Cabinet solidarity during her speech, by criticizing her own government, for its handling of recently disclosed RCMP break-in.

Lachance said he approved of Gallagher sending the telegram, but admitted he hadn't heard Begin's speech, and had only "barely read" *The Charlatan's* article.

The only moment of confrontation in the entire session came when Percival Odynak, a fourth year history student, accused CUSA of neglecting campus priorities like cutbacks in the library's operating hours.

Calling the library a "disgrace", Odynak urged Lachance and CUSA to organize a petition or stage a "read-in" to force the university to extend library hours.

Lachance suggested Odynak organize such things himself. He said if CUSA were to do them, it would be accused of student activism.

Besides, said Lachance, CUSA is already negotiating with the university for extended library hours.

"I can see nothing is going to be done and things are just going to be left to drift," said Odynak.

"What can I say except that it is being done," said Lachance.

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Looking for a place to live? Responsible friendly person wanted for Sandy Hill Co-Op. On 4 bus line to Carleton. Share food. Rent \$67, plus utilities. Available Nov. 15. Please call 231-6717 (days) or 235-1005 (evenings).

A Memorial Mass will be celebrated on Friday, November 25th at 12 noon, in the Memorial Auditorium St. Pat's for MARTIN A. LALONDE, killed in a construction accident Saturday, November 12th. Martin graduated from Carleton in June 1977, B. Eng. (Civil). His widow, Jennifer, is in 4th year Engineering at Carleton.

For Sale - Realistic automatic turntable. Cueing, anti-skate, speed adjuster. 2 years old, new cartridge. \$75. Call Mike at 737-0897

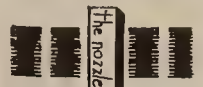
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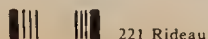
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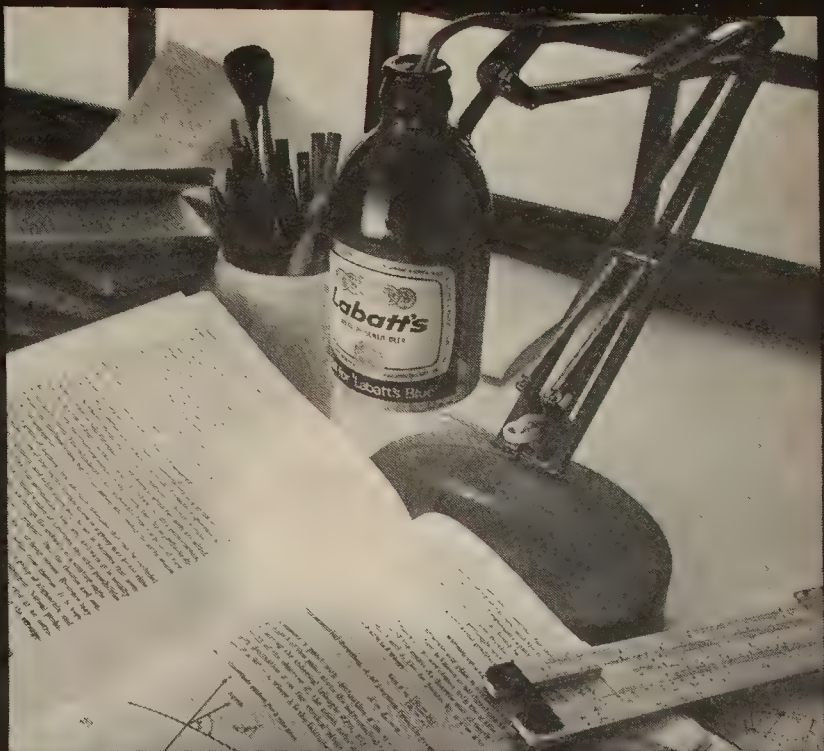


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What to do with an empty Blue.



When you're smiling, call for Labatt's Blue.



Tommy Douglas: Governments should spend more money on trade schools

Terry Lavender

Post secondary institutions have an important role to play in combating unemployment because government is not solving the problem, said Tommy Douglas, former leader of the New Democratic Party.

Douglas, former premier of Saskatchewan and present energy critic for the NDP, spoke in Theatre B Tuesday.

"We need highly educated people to provide the technology to create new industries and to help our country

get back on its feet once more," he said.

Douglas said that, like students today, he had gone through university at a time of high unemployment, the great depression.

The government today is "making the same mistakes, pursuing the same policies, and giving the same answers as to why we can't do something about unemployment," he said.

Unemployment is caused by an unequal distribution of

income, foreign ownership and business' freedom to invest without control from the government, he said.

To support new industries in the fight against unemployment, Douglas said the provincial and federal governments should spend more money on trade schools.

"Unemployment is costing the people of Canada over eight

billion dollars a year in unemployment insurance, welfare benefits, lost productivity and lost revenue for the government."

As a result "every person in Canada is paying for unemployment," he said.

Douglas attacked the federal government's policy of giving tax cuts to corporations as a method of combating unemployment.

"Inco has had tax concessions; have they created jobs? With all those giveaways from the public treasury, what have they done?"

Inco, the International Nickel Company, recently announced the layoff of 3,400 miners in Sudbury, Ontario and Thompson, Manitoba. "The place to make tax cuts is at the bottom, not the top," he said.

Canada can either begin to solve the problems of unemployment and economic dislocation now by democratic means, he said, or "wait until we've lost the chance to do it peacefully."

"If we begin now we can give people a high standard of living and, what's more important, a higher quality of life."

Students lobby their local MPPs on student aid

Peter Martin

An Ontario Federation of Students (OFS) sponsored Mass Lobby in Toronto last Thursday, gave about 50 college and university students a chance to question their local MPP's on the Ontario student aid program.

Students' association (CUSA) VP External, Isa Bakker, said there hasn't been enough communication between students and MPP's. "At Queen's Park we asked some MPPs to lobby for our causes," she said.

Bakker said some of the MPPs agreed to lobby for a more equitable student aid program when Harry Parrott, the Minister of Colleges and Universities, presents his new student aid program in January.

One MPP who won't be lobbying for students is the Minister of Industry and Tourism, Claude Bennett.

He said the government had been generous in extending loans to post-graduate students

and didn't know where the government would get the money if it were to offer grants for post-graduate work.

Under the proposed student aid program, post-graduate students will only be able to get loans and will not be eligible for grants.

"What it boils down to is desire," said Bennett. "We spend better than three billion dollars a year on education in the province of Ontario. I think that is a rather substantial commitment by our government."

"There has to be a terminating point at which the government stops paying the whole shot," he said.

On differential fees for foreign students, Bennett said "why should we be supporting a student whose father might be a hell of a lot richer than your father or my father or our families, in an Ontario university?"

Ottawa West MPP, Reuben Baetz, also favoured his party's

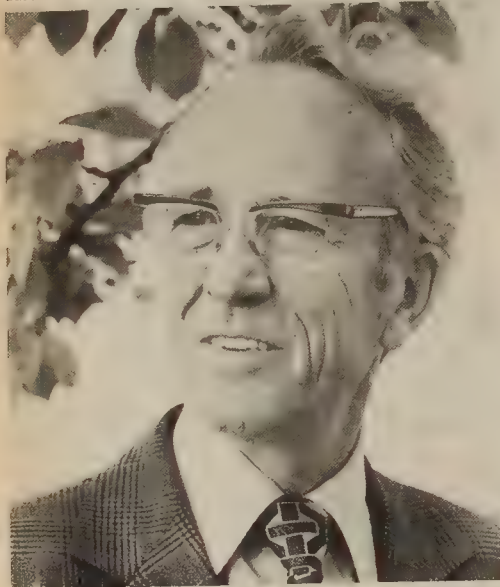
stand on student aid, but was a bit more sympathetic to student concerns.

When asked about grants for graduate students, he said "You could be preventing B.A. graduates from getting into professional schools, but surely at that particular point, skills and merit and academic standing should begin to be a major criterion."

Baetz said the six month student loan repayment period is "unrealistic, especially in the current job market. It may take a year to get a job." He said he would take the question to the Conservative caucus.

Ottawa Centre MPP Michael Cassidy, criticized the all-loan post-graduate program saying it "helps to perpetuate the class system right now."

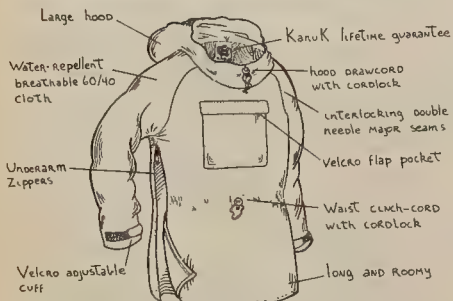
"Middle class students will, if they want, go on to graduate work and kids from working class families will look at the debt that comes in and say no way," he said.



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Come one, come all.

COVER STORY

Decadism and the legacy of the 60's

Phil Shaw

A new ism-decadeism: "To conveniently bracket the passage of time in 10-year periods. To define history thus: Gay Nineties, Roaring Twenties, Dirty Thirties, Fabulous Sixties."

It's a question of the perception of time. Perceptive question: how did our pre-industrial ancestors refer to the years going by?

No matter. We are stuck with decadism now. Just as our parents weathered the 20's and 30's, so our heritage is the 60's. Our grip on that decade, its grip on us, is tenacious. Still we imagine ourselves basking in its afterglow.

Particular scene: Carleton University's Political Science 200A proceeds apace, young Prof. Whitehorse attendant. He is leftist, activist, representative of much of post-secondary academe today.

Five years ago, before his PhD, he was TA to a group of poli sci 100 students. 1972 was still securely 60's. The students were activist.

Today's students are a product of that activism. Products are not aware of the process that made them. Today's first year student watched the Beatles on TV at age four, the Chicago riots at age eight, the October 70 crisis at age 10, and the end of the Vietnam War at age 15.

Prof. Whitehorse finds himself referring to the 60's as many as five times a lecture. They fit within the context of his analysis of the poli sci 200 subject matter: Canadian politics. But no one identifies. The class only leaps the past.

Once Whitehorse was Spectre, member of a raging revolution in consciousness which consumed the 60's. Now he is Ghost. He has taken to prefacing his references to the 60's by saying "You may not remember this, but..."

Remembering the 60's is taking on the proportions of a business. Already the young Americans who most defined the decade are turning out books, films, and music in tribute.

Berkleyite Sara Davidson fictionalizes her life with her friends and lovers in Loose Change. Signposts of the 60's such as Kent State (which, of course, took place in 1970) are rendered soap opera in The Last Best Hope. The Gates of Eden is a misdirected study of 60's culture expressed by icons like the Beatles.

Another icon, high school, is examined in What Really Happened To The Class of '65?, a popular paperback by Michael Medved and David Wallechinsky. New York Times Magazine editor Lynda Rosen Obst will soon release her compendium of reminiscences called simply The Sixties.

In film, Vietnam is the flash-point for 60's nostalgia. It's still painfully dramatic enough to fire a cinematic narrative, yet already distanced to the point where re-examination is appropriate. The war and the Viet vet are the touchstones in Heroes (with Henry "The Fonz" Winkler and Sally "The Flying Nun" Fields); the new Francis Ford Coppola film, Apocalypse Now; and a new film starring Jane Fonda.

Musicians of the once and future past, Bruce Springsteen, Mink de Ville, and Dwight Twilley, for example, are assiduously working the 60's goldmine to revitalize today's music.

Nostalgia is embarrassing. It waters down the blood of the 60's into the colour of rose-tinted glasses. But even more disturbing is the sight of 60's survivors turning against their past, practicing revisionism on their memories.

A recent example was Globe & Mail contributor Jim McCarthy renouncing the spirit and worth of his actions as a draft dodger who helped set up Toronto's underground newspaper, Guerilla. The bitterness and name-calling in his essay connote the failure of another revolution characteristic of the sixties, the revolution of rising expectations.

This failure is what the 70's are about. We expected everything. We didn't get what

we wanted. Expectations gave way to limitations. That in a nutshell is Pierre Trudeau's evolution from 1967 to 1977. That explains President Carter, and the prominence of president-in-waiting Jerry Brown, the governor of California.

The 60's are well and truly dead. It's time to renounce our naïveté but not our memories or changes in consciousness.

It's even time, if not already too late, to say good buy to the 70's. What can you say about a decade that nobody wanted?

That there are only two years left in it, and that they can be ignored as expressions of the 70's. In reality they are the foyer of the 80's. Everything we're now doing will determine how we enter the next decade.

To get specific, if you're in first year, the earliest you can graduate is 1980. But if you're at the other end of the post-secondary spectrum and graduating in the spring, you're about to pick your niche in the work force of the 80's.

Either way, it's nothing to look forward to. Both education and the work place will be exercises in shrinkage and alienation. These squeeze plays are part of the new revolution which dawned in the mid-70's and will define the 80's: a revolution of limitations.

Concerns will be:
-the limits of resources,
-the limited powers of technology,



-the necessary limitation of weapons,
-the limitations of liberal capitalist democracy,
-the limited borders of the arts,
-the limited success of the media at transporting information, and not just meaning,
-the limitations of Confederation,

-the limited chances of staying in the classroom, finding a job, making a success of loving relationships, let alone marriages, and of having and raising children

We must ignore the stagnation of the 70's in order to creatively adapt the elastic elevation of the 60's for the limitations of the 80's

Considering Confederation; contending with The Conquest

Stephen Cole

The Charlatan sought out Carleton Journalism professor and media personality, Patrick MacFadden, for illumination on the future of Canada.

MacFadden and a drinking companion and sparring partner, Pascal O'Toole (Director of communications for the Solicitor-General, Francis Fox), were found earlier this week in MacFadden's residence celebrating the arrival of Tuesday.

It was MacFadden's contention that the situation in Quebec can only be understood and dealt with if it is put in its true historical perspective.

"The motto of the city of Montreal is 'Je me souviens,'" he said. "The whole French thing is a memory of hurt and unless the English understand that we're never going to get anywhere."

"It's an ancient historical dialectic. Once you beat people, you're dead. Because they're going to get back at you, they're going to rise up and they're going to kill you."

MacFadden said the English in Montreal have always behaved like a conquering race

"Learning the French language is seen by the Anglophones as a kind of déclassé situation. It's not that they have to learn another language to get it on in business or the federal civil service that bothers them"

"Let's put it in some sort of perspective. The Russian court during the Czarist regime all learned French. If you wanted to be anyone in the court you learned French. The reason you wanted to speak French was because it represented a caste that was similar to your own."

"When you move the French language into an Anglo-Canadian context, French does not represent the caste to which you aspire. It represents the language of the defeated. So not only do you have to learn a new language, you're learning the language of a people you got rid of on the stage of history."

MacFadden reached back to his days on the barricades in the

continued on next page



Patrick MacFadden

CONQUEST

continued from previous page

60's for an illustration of longstanding English prejudice.

Sharon Shulzberg, who is now Mrs. Herb Gray, who got thrown out of the federal cabinet, was the president of the McGill Student Union and I was editor of the McGill Daily (1966). And we organized a campaign against the Lesage government's decision to up the ratio of bursaries and down the ratio of loans. We organized a march on Quebec City. And we managed to find a member of the Lesage cabinet to come to McGill.

"Do you know who he was? (a pregnant pause.) René Levesque. René Levesque broke cabinet ranks to come to talk to McGill University in favour of our campaigning against his government's reactionary attitude against student bursaries and loans.

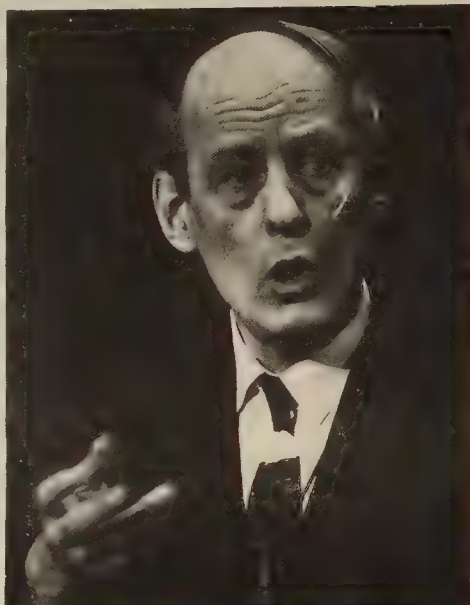
"And he came to McGill and addressed about two to three thousand people in front of Dawson Hall. He was our feature speaker. He got up to speak and said, 'Mesdames et messieurs', and a low growl emanated from outside Dawson Hall and a chant began: 'Parlez blanc, parlez blanc, parlez blanc, parlez blanc.' Levesque stopped. All he had said was Mesdames et Messieurs. He looked at the crowd and said: 'I was only going to say a few words in French but I tell you something, the next time I speak at McGill University it will be entirely in French.'"

MacFadden scoffed at the presumption of English Canada's belief that Quebec's dependence on English Canada is not reciprocal.

"I'm amused when I hear

English Canadians say, They can't have economic association with us — what are they talking about. The essence of Confederation has always been that the consumer durables of the golden horse-shoe have been sold to the dark, hairy people of Quebec. And that's why the MacDonald Cartier 401 freeway was formed, and that's what it's for. If you look through the Confederation debates you will not see anyone from Quebec saying a goddam word. The debate was between the Maritimes and Upper Canada. Quebec just sat back and said what's in it for us? But right now this idea of Quebec not being able to make it on its own — are you kidding? Do you think Eaton's could survive without Quebec?

"Somewhere, someplace, sometime, someone is going to have to sit down and talk with René Levesque, or the ghost of René Levesque. And no matter how Trudeau or anybody else in the federals works it out, they're going to have to sit down and right this ancient wrong. There is no point in English Canadians saying, 'Can Quebec make it on its own?' In 1922 when the Irish free state was founded and they rejected special status with the British Commonwealth, it made no sense economically. Ireland needed to sell its agricultural products to Britain. The fact is, there are certain times in a culture when you say, 'I may have to sit in a rainy ditch and starve but I'll do it cause it's me.'"



Art, the newest science

Peter Rosenberg

"It's not what you say, it's how you say it."

Remember that one? You should. It's aesthetic dogma these days.

The glibness of this truism makes it deceptive. For it succinctly expresses two related ideas central to the direction art with a capital A is approached nowadays.

"It's not what you say..." When was the last time someone spoke about an artist's insight into life when you were studying his work? Chances are it was a long time ago.

Nowadays, the subject matter and ideas dealt with by the artist tend to be ignored in favour of the formal structure of the work. "...it's how you say it."

The more elaborate the formal structure, the more plentiful the critical kudos. James Joyce's enormous reputation rests first on his ability to weave many diverse writing styles into the work that is *Ulysses*.

This structuralist trend is not limited to literature. It is the starting point for abstract expressionist painting, for the

study of film genres and so on.

At the same time art is becoming more and more self-referential. In his book *The Painted Word*, journalist-critic Tom Wolfe quoted art critic Leo Steinberg saying, "Whatever else it may be, all great art is about art..." Steinberg's own qualifier was dropped and the motto became simply: All great art is about art.

Why has this emphasis on the structured side of art happened? With democracy, our dominant social doctrine since the 1800's, came the sentiment of letting people "do their own thing."

This generally put a damper on criticizing the values other people live by; and by extension the values-ideas presented in a work of art.

Simply, discussion of ideas, values, emotional force and other non-quantifiable properties is frowned upon in the critical milieu.

Instead, the emphasis is on the physical formal properties: rhythm, texture and colour.

Simply, modern art has become scientific. Neither it nor science deal with emotions except as an abstract in-

tellectual concept.

Both deal only with the physically observable in the object being examined. This approach culminated in semiology, which took the anthropological study of language and transposed it onto art.

So what do we have to look forward to in the future of the art? One author in France has made headlines by rejecting semiology, which has been in the formalist vanguard in the last decade or two. This could sound the death knell of our obsession with semiology.

Both Tom Wolfe and novelist-critic Gore Vidal have argued a return to more earthly concerns in art as an order. Wolfe has argued this return already took place in the shape of the New Journalism of the 60's. New Journalism applied a literary treatment to real-life subjects.

If there is any real lesson to be learned here, it's that we should be examining the nature of art for ourselves rather than letting others define it for us. When that happens you'll probably start seeing a lot more life in the artistic world.

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Ask not what your students' association can do for you...

Why do students' associations have compulsory fees? Why do all citizens pay taxes to a government they did not necessarily vote for, or agree with, for that matter?

Social contrast theorists saw citizens coming together because such a collectivity of individuals would benefit all involved at some time or other. Students at Carleton and at universities across Canada pay compulsory fees because they have seen that there are certain things, of benefit to all, which they can only do together. Student unionism in Canada has a unique quality, and the almost universal existence of self-imposed compulsory fees contributes to that uniqueness. Students here have said that they value the ability to act together and have common student-controlled services to impose such fees.

At Carleton, students need to find and communicate information of interest to them. The Charlatan, owned and operated by students, fulfills this role by publishing on a regular basis. Radio Carleton is financed and run by students who care about Carleton and the community. Carleton students also contribute to other services such as: The Arts & Crafts Workshop, Peer Counseling, The Women's Centre, a Babysitting Referral Service, The Ombudsman, the Education Office in the Students' Association, the Course Guide, Information Carleton, the Games Area, the Store in the Unicentre, the Pub, Roosters, the Box Office, Garden Plots, and the Survival Guide. These services are necessary and more importantly, are operated by people who care about students, the students themselves.

Decisions that are made by governments or administrations require a strong student response. This means that in an orderly fashion representatives must be chosen. Usually, some resources are needed for those representatives to keep on top of developing situations. This includes financial and material resources on the campus level.

But CUSA is by no means an isolated body when it expresses concern about vital issues. Students are organized provincially - in Ontario it's the Ontario Federation of Students (OFS-FEO) - and at the national level, as the National Union of Students (NUS-UNE). This makes the efforts of individual students and individual campus organizations more effective by

co-ordinating their efforts in the fight against unemployment, a better student aid system and universal accessibility. Each of us contributes \$1.00 to NUS and \$1.50 to OFS annually, through the student fees paid to CUSA. These organizations are instrumental in increasing communication and common understanding among students across the country. Without such a common understanding, joint action on the issues confronting students will never be a reality.

CUSA is also deeply involved with Senate and Board of Governors issues. Of specific student interest, have been the activities of the Judicial Committee and the University Relations Committee. CUSA's presence is felt strongly on both. The Students' Association has also been involved with the Library and continues to feel that because the library serves the university community it should be directly responsible to it and run by a board representing the members of that community.

What I am trying to point out is that students have come a long way in terms of being self-sufficient and having a voice on and off their campus. The turmoil of the 60's has left its mark, and perhaps some of the current passivity reflects the fact that the confrontations of a decade ago resulted in significant gains for students,

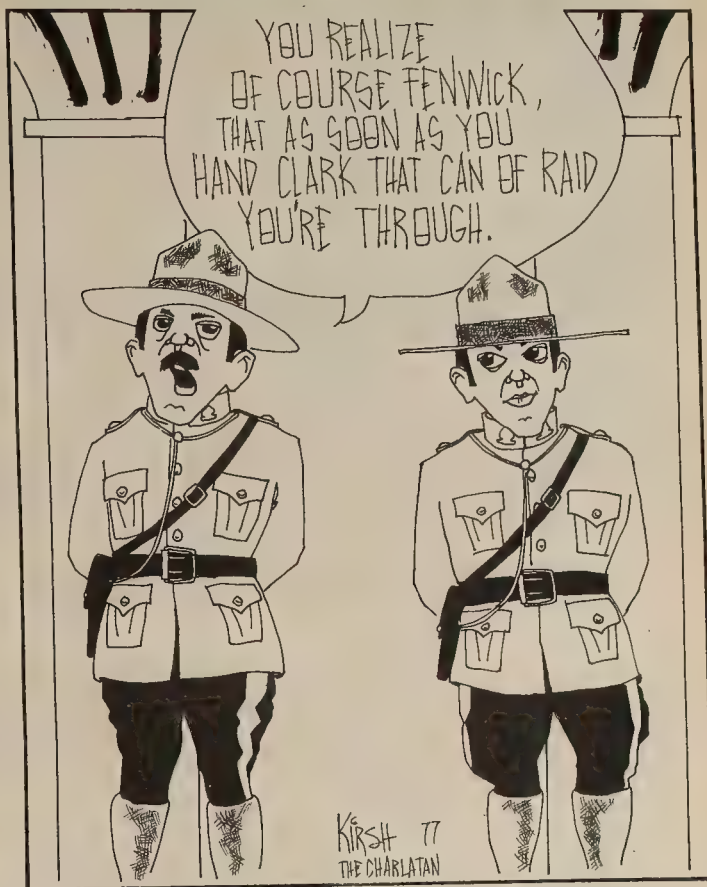
produced forums for grievances and established lines to challenge authority. We all hold a social responsibility toward each other and this responsibility manifests itself in our

services, our academic input and control, as well as our provincial and federal involvement.

If you do not agree with those in power at your Students'

Association, then don't take your marbles and go home. It's there for you to change it - and that seems quite democratic to me.

Isa Bakker
Arts III



Charlatan trivializes Women's Centre

Two months of Charlatan coverage, culminating in a feature article on the Women's Centre, have left readers with the impression (understandable, we feel) that Women's Centre workers spend all our time desecrating tunnel paintings and ferreting out sexism in professors' bons mots. The implicit suggestion, intentional or otherwise, that the Women's Centre concerns itself only with such relative trivia cannot go unchallenged.

Four thousand dollars buys a lot of spray-paint.

In fact, the Women's Centre has initiated a host of programmes and events designed to inform and sometimes also to entertain the Carleton community. Already this academic year, some seven films have been shown on topics of interest to women. Two festivals of films by Canadians

and foreign women directors have been organized for next term. Informal lectures given by visiting specialists take place regularly at the Centre: Grace Hartman of CUPE will appear as part of this series next month. Concerts featuring accomplished female musicians such as Rita MacNeil have been organized, as have exhibits of works by local women artists.

Women interested in a self-defense course tailored to their needs can take wend-do through the Centre. A course in assertiveness training is offered. Consciousness-raising groups for women and for men have been set up. A workshop on Women Returning to School and study groups on Socialist Feminism and on Women and Work meet weekly at the Centre. Our library of some 200 volumes pertaining to women is available for the use of all University students

and staff.

While these information and service-oriented functions absorb a great deal of the Centre's energies and funds we believe we also have a responsibility to investigate infringements on the human rights of women on campus and to lobby for change in these areas. The representative of the Women's Centre on the Senate Committee on Campus Security, for example, has consistently advocated the creation of a supplementary student security force. Committees have been formed at the Centre to study the needs of part-time students (the majority of whom are women), and the ways in which the Athletics Dept. could better incorporate the needs and interests of female students.

Since its inception, the Centre has been concerned with discrimination by profs against

women students. This discrimination finds its most extreme, though rarest, form in sexual harassment. The Women's Centre, in conjunction with the president's Office and the Dean of Student Services, has agreed that the Ombudsman's office would make known its willingness to hear such complaints in complete confidence and advise as to the options available.

In failing to mention substantive Centre programmes and policies such as these, The Charlatan article seriously misrepresented us. Johansen's comment that his witticisms at the expense of women constitute a fairly trivial focal point for our energies was essentially valid. The taste for trivia, however, is

Charlatan's - not ours.

Women's Centre

LETTERS

Women's Centre credibility gap

Editor, Charlantan:

This letter is a plea to the Carleton Women's Centre. I'd like to be able to take you seriously, but I can't.

That's unfortunate, because I think you have a lot of potential. Women on campus suffer from exploitation and stereotyping, as do women everywhere. You could provide an invaluable service by encouraging collective discussion of these problems, and working out solutions to them.

Unfortunately, you do not. That's an opinion based on your public performance. I can't evaluate your private performance because, being male, I'm not permitted to attend your meetings.

When I speak of your public performance, I'm thinking of two recent issues. Both make a mockery of the Women's Centre ideal.

The tunnel painting censorship controversy is the first one. This raging non-issue began when you resorted to vigilante methods and white-washed paintings you deemed offensive to women. That was bad enough. You should have ignored them, as have generations of Carleton students. They are not representative of our finest artistic or intellectual achievements, and no one considers them as such.

To make matters worse, you decided to engage in a semantic battle with Mark Terka in the letters pages of this newspaper. What did that prove? Nothing. But it created a bad impression — that the Women's Centre is more interested in having a catfight with an opinionated first-year student than in dealing with the real problems women

face on campus.

But it felt so good, I suppose, you decided to aim your sights higher. This time, you took on Journalism professor Peter Johansen, and the alleged "sexist" remarks he made in his course syllabus. You remember, he said he wants his course to be like Raquel Welch, but it always ends up like Phyllis Diller?

It's not great humor, as Johansen himself freely admits. It was simple levity. If anything, it proved how foolish stereotypes are. It's too bad you lack a sense of humor. It's worse that you lack maturity.

What else can one think when you go to all the trouble of writing Jay Weston, the acting director of the School of Journalism, to complain about such a trivial thing? If you were

really concerned about sexism within Johansen's course, you would have gone to see him personally, and discuss the matter with him. Instead, you resorted to intimidation, hoping to embarrass and bully him into your point of view.

Your slip is showing ladies. That slip is your lack of credibility. You aren't fighting exploitation and stereotyping on this campus. Rather, you are perpetuating three classic feminine stereotypes — that women are prone to pettiness, that they are incapable of running any organization efficiently, and that they make great secretaries.

I must say one thing, ladies — you do type well.

Peter Howell,
Journalism IV.

Racist film showings:

Check the facts

Editor, The Charlantan

One regrets to see that it is possible to achieve the relatively lofty position of 'post-doctoral fellow' in our educational system without learning one of the basic tenets of knowledge; to wit, that one should always check one's facts before making decisions or pronouncements on any subject.

I refer to the letter published recently in The Charlantan by Mr. Alan Amey discussing the alleged showing of "fascist and racist" propaganda films from South Africa by Political Science Forum. The immense public outcry which this "decision" has raised is

laudable, except for the problem that it ignores the facts. The films have not yet been shown, and when they are, they will be examined in conjunction with anti-apartheid films, with the intent of exposing the South African regime's position for the nonsense that it is.

Although it must be admitted that the bourgeois conception of intellectual and academic objectivity which we prize so highly is slightly tarnished, such vehement and unthinking attacks as Mr. Amey's do even further damage to our ideals.

J.S. Tatrallyay
Secretary-Treasurer,
Political Science Forum

CUSA oversteps mandate

Dear Sir,

David Thompson maintains, in his letter headed "The PC mentality" (Charlatan, Friday Nov. 4), that C.U.S.A., as an independent business organization, is free to sell or not to sell the Ottawa Journal without infringing the "fundamental rights" of its customers. His argument would be sound, but for the fact that the operators of the C.U.S.A. store are not independent business people.

The store is operated by C.U.S.A., Inc., the first of whose stated objectives is "to act as a representative for the students of Carleton University". Through its trustees and C.U.S.A. Council, the store is responsible to the entire student body. Therefore, when students ask that the store continue to stock an item which has been dropped on other than normal business grounds, they are exercising a right far greater than that held by the customers

of a privately owned enterprise. Mr. Thompson's references to Books Canada and McIntosh & Watts are spurious, because either is entitled to close its doors tomorrow without explanation — the C.U.S.A. store is not.

I neither belong to nor speak for the P.C. Club, but I am reluctant to let a restrictive and blatantly political decision be

defended on such fallacious grounds. I will always uphold the rights of others to hold political views counter to mine, and to buy or not to buy the Journal, but I am unalterably opposed to attempts, by those who claim to represent me, to force their opinions on me.

Charles Spencer
Graduate Studies

Only so many sexes you can make fun of

Dear Editor:

I'd like to add my two cents' worth to the current brouhaha over sexism at this fine institution of lofty and enlightened learning. First, an obvious point. There are only two sexes to begin with, so if one is going to poke fun at people the options are decidedly limited. Secondly, an

observation. Since females clearly outnumber males in the School of Journalism, Peter Johansen would have done better to defer to the fact by using two men in his simile rather than two women.

Sincerely,
Marg Emery
Journalism III

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Stoqua and Wilson make all star team Ravens win Guelph Invitational

Luciano DiNardo

Despite losing their first exhibition game of the season, the Carleton Ravens basketball team emerged on top of the heap at last weekend's Guelph Tip Off Tournament.

The Ravens dropped their opening game to the Sir Wilfrid Laurier Golden Hawks in overtime, 88-87. But they persevered, defeating Bishop's 102-91 and Guelph 78-75, in the final game of the tournament.

Each of the four teams wound up with two wins and one loss but Carleton won the tournament since they had the best points for and against record.

pleased with the play of his two centres, Bill Langford and Kevin Gallagher. He was especially happy with Langford's rebounding.

Jon Love, usually known for his scoring, was strong defensively. "He gave us good boards and defense. But Jon didn't have the super series a lot of people were expecting. But he played good, hard basketball, which is just as important as scoring," said O'Brien.

"He's still hurting from our alumni game when he suffered a slight charlie-horse. It's affected his shooting game because it affects all facets of

The Ravens first regular season game is scheduled this Saturday when they travel to Sudbury to face last year's Eastern Division champions, the Laurentian Voyageurs.

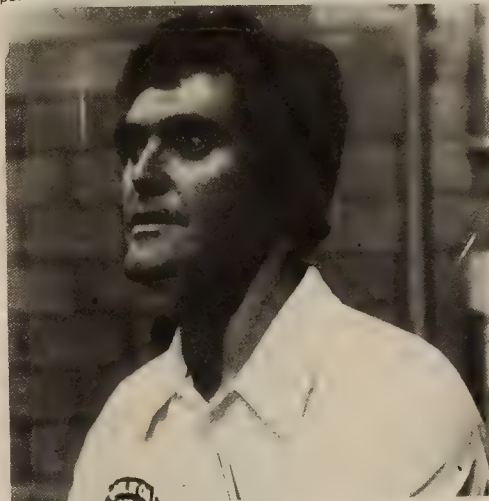
O'Brien feels Laurentian will be its usual tough self at home, despite having lost nine players from last year's squad, including starters Rene Dolcetti, Jeff Bennett and Paul Mousseau.

This year, the Voyageurs have added three Americans to their roster, including Rick Wise, a Philadelphia native who played for LaSalle University in the United States.

O'Brien figures the Ravens will have an advantage against the Voyageurs this year because of their superior bench strength. "Laurentian will be very good, but probably have little depth coming off the bench. We'll just wear them down in the second half."



Larry Wilson, all star forward at the Guelph Invitational Tournament



O'Brien: The whole backcourt performed well. They had to play three games in 24 hours and in that kind of situation you have to have depth

Ravens' Pat Stoqua and Larry Wilson were named to the tournament's all star team. They also led the Ravens in scoring, each averaging about 17 points a game. Stoqua shot almost 60 percent from the floor.

"Pat played really well," said Ravens coach Pat O'Brien. "But it wasn't just him. The whole backcourt performed well. They had to play three games in 24 hours and in that kind of situation you have to have depth. Sure they were tired but they played well throughout the tournament."

O'Brien said he was also

the game like his balance, jumping, and timing. Right now he's got his leg bandaged, but we don't expect it to give him too much more trouble."

The tournament's most valuable player was Laurier's Lorne Killian, who averaged over 47 points a game.

On Sunday, the Ravens went on to Brock, where they defeated the Badgers 95-82. O'Brien called Brock a "small and scrappy team just like us, but they had a couple of injuries. They won't be a contender in the Western conference."

Susan Saville

At 37 years of age, Joanne Fellows is not a typical member of the Carleton Robins basketball team.

Besides playing centre for the team, she is a wife, mother of three children, and a graduate student working towards her Master's in Public Administration.

About a week after the team was chosen, the other players finally got Joanne out to The Pub. "I hadn't said anything to anybody when I tried out for the team," said Fellows. "And obviously the kids had been speculating and finally it came out...How old are you?...One thought I was 28 and another thought I might be 30, but that was the highest they got."

The other players refer to her as "Mamma-Jo". "She is old enough to be my mother," said a teammate. "But she is an accepted player. I don't think it makes much difference."

Robins' coach Hugh Reid said her age doesn't make any difference. "She has a position on the team and she is happy with

that position. She could be 90 for all I care."

Fellows says she is representative of a changing attitude towards aging.

"I think it is mostly something in the mind," she says. "We've been on a youth kick for the past 15 years and things are starting to swing around with more people past their early 20's going back into sports ... at senior competition."

"I never stopped playing except for a couple of years off when I smashed a knee up. I hang in there. I enjoy the game and it's good exercise," said Fellows.

Fellows says this might be her last year. "There are some limitations. Mostly that your injuries catch up to you. I've been nursing chronic tendonitis and that slows me down. I'd like to think I could run with them (the other players) if I didn't have that, but I tend to favour it a bit," she said.

Fellows has played basketball since she was in junior high school.

In the early 60's she played with the University of New Brunswick

for four years, during which time they went 126 games without a loss and won three Maritime championships. She also played for one year (1966) at the University of Waterloo as well as in several senior leagues in the Kitchener and Hamilton areas.

She hopes to keep involved in basketball after her playing days are over. "Coaching interests me," she said. "People have been trying to lure me into it. I think they are just trying to get me off the floor."

Mother of 3 centers 5

shorts

The Carleton Robins basketball team lost to the Queen's Golden Gaels in Kingston last Tuesday night by a score of 55-43.

The Carleton University Outdoors Club is sponsoring cross country skiing seminars in the pit of the Architecture building Nov. 22 and 29 at 7:30 pm. Topics will include ski preparation, waxing, techniques and training.

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BOOK BEFORE DEC. 27

Employment coalition asking council for money

Theresa Wallace

Students association (CUSA) VP External, Isa Bakker, plans to ask council for a financial contribution to the Ottawa Coalition for Full Employment.

The coalition's aim is to mobilize the unemployed against their two biggest offenders, big business and the government, said a coalition organizer Jane Stinson.

In the long term we see ourselves as an umbrella organization uniting individuals and groups who are adversely affected by unemployment," said Stinson. "Then we'll have a powerful force."

The coalition's demands include full employment,

guaranteed unemployment insurance as long as a person is unemployed, childcare facilities for working mothers, decent wages, and good working conditions.

Bakker has been attending coalition planning meetings as CUSA's representative since the organization began in October.

"People got together because the government hasn't made the right to work a right of every individual," she said. "One of every twelve Canadians who wants work can't find it, and we think they've waited long enough." The coalition will produce and distribute its own material to try and counter the current media interpretation of

the unemployment situation, Bakker said.

"The media is constantly pushing the idea that unemployment is the worker's fault, and we don't think this is the case," she said.

The group plans to establish a phone-in information service to offer advice on unemployment insurance benefits and workers' rights.

It also intends to hold public rallies, meetings, and demonstrations to support local struggles against worker cut-backs and layoffs.

Though the organization is still in the planning stages, and has not yet received any funding, it hopes to obtain en-

dorsements from member organizations.

In addition to CUSA, coalition-affiliated groups include the Ottawa District Labour Council, the Canadian Union of Postal Workers, the Ottawa Civil Liberties

Association, the Ottawa Daycare Association, the Ottawa Women's Centre, the Ottawa Tenants' Council, and the Ottawa Council for Labour Action.

The group will hold its first public meeting in December.

Jury duty not a must for students

Kimberley Bates

Students receiving jury duty notices in the mail need not panic about missing exams or classes.

Ottawa sheriff, Bruce Hamilton, said students are eligible for exemptions if they go through the proper legal channels.

He said more than 25 students have approached him since September asking to be exempted from jury duty because of classes or exams.

According to a 1973 amendment of The Jury Act, the sheriff may, with a judge's written approval, have the court omit any name from jury lists where it appears the person may not be able to attend.

"We are very lenient towards students. We try to understand that they have classes that they cannot miss," said Hamilton.

He said if students receive a notice in the mail they should report to the local sheriff's office in person, or, if it is out of

town, send a registered letter stating they are in school and cannot fulfill their jury duty.

Students should also fill out the application for exemption on the bottom of the form they receive in the mail, he said.

This is not to say students shouldn't try to make it if they can. "Hamilton said. "We all have our duties as citizens."

The names for jury duty are obtained from the assessment lists compiled at the beginning of the school year.

About 6,500 people are asked to sit on cases each year; 125 are assigned to each case.

Carleton's Ombudsman, Liz Hoffman, said three students called for jury duty in their home towns have come to her for advice on how to get out of it.

Hoffman said jury duty usually lasts for about a week, at \$10 per day plus \$1.50 for daily expenses. She said most cases involve robbery, rape, and murder.

"Most people are very glad when they have finished their jury duty because they have done their duty as a citizen, and they have learned a lot from being in on the judicial process," Hamilton said.

Referendum on funding of campus groups with non-student members

PETERBOROUGH [CUP] —

Trent University students will decide in a referendum late this month whether or not the student union will continue to fund politically and sexually oriented groups on campus which include non-student members.

The referendum was forced by a petition circulated by Trent student Don McIssac. The petition, which demands an immediate halt to student union funding of such groups, was signed by 10 percent of Trent's 2,700 students, enough to require a referendum.

Groups which will be affected if the referendum passes include the Trent Homophile Association, the campus women's group and rape crisis centre, and the Trent University Native Association, as well as campus political clubs.

The student union has already given money to all groups which would be affected except the Trent Homophile Association. Student union president Geoff Montreuil has refused to approve student money for the association, claiming he cannot sign money over to it before the referendum.

The association has said the petition "appears to be an attack by anti-homophile elements," and questioned how students at a university supported by the community could justify denying money to groups simply because they include non-student members.



Cures for Panda evils Better security, more pre-game partying

Anne Marie Smart

Better security measures and more pre-game partying might be the solutions to excessive Panda pandemonium, says a student representative of the Athletic Board, Doug Martin.

At last week's board meeting, discussion centred on ways to clean up the excessive drinking in the stands and the lack of proper security at the annual Carleton-Ottawa University Panda football game.

The Director of Athletics, Keith Harris, said the Athletics Department is "studying the staging of the game and ways to increase security, even if it means filling the field with water and sharks at half-time to keep spectators off the field."

Martin said solutions to the Panda problem should not mean the cancellation of the game or strict enforcement of existing liquor regulations at Lansdowne Park.

Instead, he said, reforms should come from the students' association (CUSA), in cooperation with the Athletics Department.

"Once areas have been agreed upon, then we should go to Ottawa U and the Ottawa police and work out a comprehensive plan," he said.

Martin emphasized that students should not be held as the scapegoats for the antics that occurred this year.

He said part of the blame for

six greased pigs running around the field at half-time should be placed on higher authorities such as members of the Ottawa police, CUSA, and the Athletic Board.

"How do you think those six pigs were smuggled in through supposedly closely-scrutinized gates?"

Martin said the unruliness of some of the spectators could be attributed to insufficient security, consisting only of Carleton basketball players and city police officers.

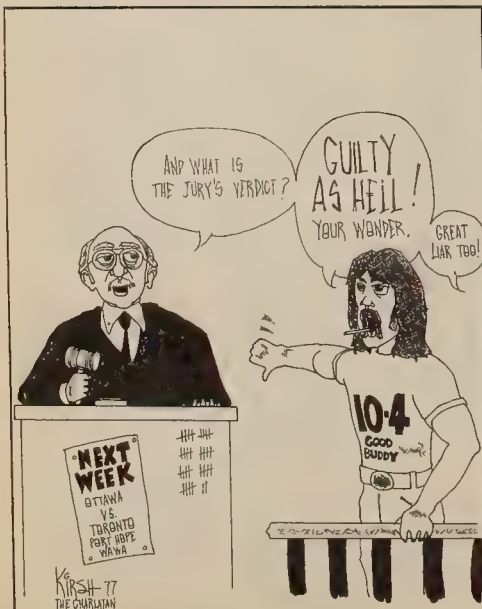
"In previous years, fans were not allowed onto the field unless they were carrying a special pass," he explained. "This year Ottawa U did not institute the system."

Martin said more social events before the game might help alleviate some of the rowdiness in the stands during the match.

"Three to four weeks in advance there should be activities such as concerts, movies, folk singers," he said. "After all, Panda is supposedly the last big chance to party before settling down to study."

Martin said a full report suggesting ways to reform Panda activities is now being prepared by the Dean of Student Services, Norm Fenn.

Details of the report have not yet been released, and Fenn was unavailable for comment.



A genius for porn and a talent for writing

books

Genius and Lust: The Writings of Henry Miller.
Norman Mailer
Bantam Books

David Clarke

Henry Miller wrote about sex without love. It was his great theme. He became the most notorious pornographer of the 1930's. His talent for detailed description coupled with his enthusiasm for the topic made for a first rate, saleable product.

Miller then changed horses in mid-stream. He became a rather self-conscious travelling fountain of wisdom. He wrote his impressions of Greece and America; he speculated on the meaning of war, on the cosmos. Eventually he settled in Big Sur, and pontificated in sterile contentment to a coterie of his admirers.

Norman Mailer contends that all of this means Miller is a great writer. He has edited *Genius and Lust*, an anthology of Miller's writing, to prove the point. He proves nothing of the kind.

There is evidence in the tedious, stale pages of Miller's lesser writing, of a

powerful, hard working but hopelessly confused intelligence. Mailer presents this evidence in the excerpts he chooses. He then stops, like a lawyer who feels his case is won and sees no need to confuse the jury with further evidence.

The great problem is that Mailer is quite unclear on what constitutes greatness in a writer. He is happy to mention Hemingway, Faulkner, Capote, Wolfe and Fitzgerald, include Miller in their company, and then move on.

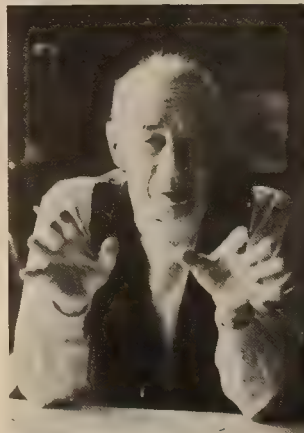
I suspect *Tropic of Cancer* (Miller's most famous novel) is a great book, a classic of the pornographic genre. I think that Mailer is like Chandler or Vonnegut, a master of his genre. He threatens to transcend it. I don't think that this makes Mailer a writer of literature. It perplexes me that Mailer, who once dismissed William Burroughs as the greatest writer of graffiti in history, should now confuse Miller's pornographic writings with literature. He will be pumping Jack Kerouac next.

In the 1950's Lawrence Durrell put out a Henry Miller reader. Mailer claims that Durrell was trying to show Miller out to be ever so lyrical a literary angel, and not just a pornographer with pretensions. Mailer complains Durrell evoked a Miller with his head entirely in the clouds. To counterbalance this, Mailer now emphasizes Miller the plumber of the depths, muttering and cursing superbly as he wallows and plays, waist deep in the muck of the sewer.

In fact, Mailer refuses to acknowledge any other Miller than the pornographic writer of *Tropic of Cancer*. Miller might have struggled for decades to create other personas; no matter, Mailer will find some lapse. And these lapses are what he has anthologized.

This defeats Mailer's own purpose; it also seems rather harsh treatment of Mailer. Mailer has borrowed so heavily from Miller in the creation of his own persona, that he might feel he has the right to re-cast Miller as he likes. Mailer is like Frankenstein's monster in the lab, hard at work recreating his creator. Then again, Mailer is capable of unsavoury actions. The way he cashed in on Marilyn Monroe is a case in point; another is his book in the works on Gary Gilmore.

This is finally the taste this book leaves in the mouth: the unsavoury taste of literary politicking and reputation mongering.



Henry Miller

The Hollies Professional but uninspired show

in concert

The Hollies
NAC Opera
Sunday, Nov. 13

Gord Egan

Sunday night at the NAC, The Hollies warmed hearts and rekindled memories with paycheque-drawing professionalism. The show was perhaps a tad uninspired but none of the faithful displayed concern.

Sherbet, a band from down under where flush toilets eddy clock-wise, were the opening act. For about an hour, they shamelessly indulged in the Queen-10cc-Supertramp school of polish-before-content. Their basic formula consisted of authoritative drum work, slick organ ostinatos, squeaky clean guitar chorus hooks. They were dull.

The Hollies followed with a set replete with oldies. Many of the old hits seemed a trifle tired. The venerable Bus Stop and Carrie Anne, however, offered strong suggestions of vitality.

The band's signature harmonies, from their Graham Nash salad days in the early



Premiere of Boss Ubu

The circus comes to Carleton

theatre

Alfred Jarry's Circus Ludicrous presents
Boss Ubu
St. Pat's Auditorium
Nov. 22-26

Janis Cooper

Richard Payne is inviting Carleton to set aside a couple of hours and join the circus. His new play, *Alfred Jarry's Circus Ludicrous presents Boss Ubu*, will open for a four day's run in the St. Pat's auditorium Tuesday, Nov. 22.

Payne is a professional actor-director-writer working out of Toronto. He was invited by Carleton's Fine Arts Committee to teach and direct a theatre workshop. The result is the premiere of a new script at Carleton which will go on to publication and full professional production.

Payne chose *Boss Ubu*, one of the eight scripts being developed by Yellow House Production Co. (YHPCo), an integrated arts collective of which he is a founding member.

Boss Ubu (pronounced "ooo-boo") was a script Payne began this year with the help of Brian Shein. It centres around Alfred Jarry, the ringmaster of the Circus Ludicrous in the play.

Jarry was a student in France in the 1890's. He wrote a satire on Macbeth entitled *Ubu Roi*, which was produced professionally in Paris in 1896. Right from its four letter opening word, the audience was stunned and outraged. Jarry became a prefigurer of the avant-garde movements of absurdist theatre and

Dadaist art overnight.

Payne has expanded the Shakespearean satire to explore our contemporary Ubu, Idi Amin Dada, and then put it into the context of a clown circus with its creator, Jarry as ringmaster.

"In a real sense, the play is both sides of the coin; the element of Ubu — the greedy, ruthless and ridiculous qualities of what historically is termed the heroic, and the element of Jarry and his creating of Ubu," said Payne.

"Jarry became a cult figure, playing Ubu himself all around Paris until he became somewhat passé. An abandoned eccentric, he eventually died in his early thirties of absinthe and ether poisoning. His whole body has become as fat as Ubu's, and he spoke in Ubu's manneristic style (in the royal 'we'), and referred to Jarry in the third person.

"I wanted the play to speak to this issue, the distance between the artist and his work necessary for survival if not sanity. Jarry, Van Gogh and Gauguin all destroyed themselves as did many artists in that germinal period of time."

Payne has gathered the cast of *Circus Ludicrous* from local high school and Carleton students, and semi-professionals working in Ottawa. Rick Jones, a radio comic at CKCU-FM, will play Jarry, and Ken Cruikshank, an actor in last year's *Eschaton*, will appear as Ubu.

"I want the actors to work, to learn, and to do the best they are capable of. But above all, I want them to enjoy what they are doing... We promise to deliver a full circus with colour, music, humour and amazement," said Payne.

and mid-60's, are still being flaunted, but not as deftly. Vocally, Allan Clarke, Terry Sylvester and Tony Hicks were little more than acceptable.

Similar to other holdover bands from the decade of protest and change, the Hollies are discovering their new albums yield less and less concert material. The groups most notable recent effort, Bruce Springsteen's *Sandy* was marred by Pete Winfield's keyboard clowning. Winfield, in fact, spent most of the concert looking like a huge jerk.

After having played a little over an hour, the Hollies left and huddled

backstage for the requisite two minutes of clapping and stomping. As they trotted out again, a girl behind me enthused, "They came back!" — it was a big surprise.

A done-proud Too Young To Be Married was followed by a slightly garbled He Ain't Heavy..., which was given the mirrored-ball treatment. Long Cool Woman, the Creedence Clearwater derivative, closed the show.

The people applauded and headed for the exits. Tomorrow it was back to the office.

The Charlatan will publish a poetry supplement in the December 2 issue. Contributions should be typed and submitted to the Arts Editor's mailbox in 531 Unicentre prior to Monday, November 28.

EXAMINATION SCHEDULE

Carleton University
December 1977

KEY

AL Arts Tower
GYM Gymnasium
HP Herzberg Building
LA Loeb Building
M Multipurpose Room (second level of the gymnasium)
NE Mackenzie Building
PA Peterson Hall
SA Southan Hall
SPC St. Patrick's College

EXAMINATION CONFLICTS

On arrival at the location consult the seating plan posted in the waiting area to determine the specific room or gymnasium in which you should write. The examinations of course sections may be written in different locations or at different times. Students must know their course section letter and consult the schedule accordingly. Students with an examination conflict or requiring special facilities because of physical handicap should report as soon as possible to the Examinations Supervisor in Room 315 of the Administration Building (231-2730).

COURSE DATE/TIME SITE

ACCOUNTING

41 100 ALL MON DEC 12 0900 HRS SA
41 101 ALL THU DEC 15 0900 HRS GYM
41 325 A MON DEC 19 1900 HRS GYM
41 325 C MON DEC 19 1900 HRS GYM
41 400 ALL THU DEC 22 0900 HRS PA
41 412 B THU DEC 15 1900 HRS SA
41 412 C TUE DEC 20 1900 HRS M

ADMINISTRATION

50 536 F THU DEC 15 0900 HRS SA
50 536 G MON DEC 12 1900 HRS GYM
50 567 G MON DEC 12 1900 HRS GYM

ARCHITECTURE

76 206 A WED DEC 14 1900 HRS M
77 111 A FRI DEC 16 0900 HRS GYM
77 112 A THU DEC 15 0900 HRS M
77 200 A MON DEC 19 0900 HRS M

ART HISTORY

11 260 A TUE DEC 13 1400 HRS M

BIOLOGY

61 100 ALL TUE DEC 20 0900 HRS GYM
61 101 ALL TUE DEC 20 0900 HRS M
61 200 A WED DEC 21 1400 HRS SA
61 204 A FRI DEC 16 0900 HRS M
61 220 A THU DEC 22 1400 HRS PA
61 335 A MON DEC 12 1400 HRS M
61 402 A TUE DEC 13 1400 HRS SA

CHEMISTRY

65 010 A THU DEC 22 1400 HRS PA
65 100 ALL THU DEC 22 1900 HRS SA
65 111 ALL THU DEC 20 0900 HRS GYM
65 311 A THU DEC 13 1400 HRS SA
65 320 A FRI DEC 16 1400 HRS M
65 321 A FRI DEC 16 1400 HRS M

CLASSICAL CIVILIZATION

13 102 A THU DEC 15 1900 HRS SA
13 102 B MON DEC 19 1900 HRS GYM
13 102 C MON DEC 19 1900 HRS GYM
13 102 D MON DEC 21 1400 HRS SPC

COMPUTING SCIENCE

95 101 A SAT DEC 10 1400 HRS GYM
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95 303 A THU DEC 13 0900 HRS SA
95 366 A THU DEC 14 1900 HRS GYM
95 384 A SAT DEC 17 1400 HRS SA
95 386 A THU DEC 14 1900 HRS SA
95 401 A THU DEC 15 1400 HRS PA
95 406 A THU DEC 15 1400 HRS PA

ECONOMICS

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43 257 E THU DEC 15 1900 HRS SA
43 360 A ASD DEC 14 1900 HRS SPC
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43 370 A FRI DEC 16 0900 HRS M
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ENGINEERING

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ENGLISH

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FRENCH

06 100 A WED DEC 21 1400 HRS SPC
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GEOGRAPHY

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GEOLOGY

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HISTORY

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INDUSTRIAL DESIGN

85 200 A WED DEC 14 1900 HRS SA

INTERDISCIPLINARY

40 100 A MON DEC 12 1400 HRS SPC

INTERDISCIPLINARY SCIENCE

60 100 A TUE DEC 13 0900 HRS SA
60 200 A WED DEC 14 1900 HRS GYM
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JOURNALISM

28 305 A TUE DEC 20 1400 HRS SA
28 351 A MON DEC 12 1400 HRS GYM

LAW

51 100 ALL FRI DEC 16 1900 HRS GYM
51 200 A WED DEC 21 0900 HRS SA
51 200 B THU DEC 20 1400 HRS GYM
51 200 C THU DEC 16 1900 HRS M
51 348 A WED DEC 12 1400 HRS GYM
51 351 A WED DEC 14 1400 HRS GYM
51 354 A WED DEC 14 1400 HRS GYM

MANAGEMENT STUDIES

42 200 A MON DEC 19 1400 HRS GYM
42 200 B MON DEC 19 1400 HRS GYM
42 200 C MON DEC 19 1400 HRS GYM
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MATHEMATICS

69 006 B FRI DEC 16 1400 HRS GYM
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PHYSICS

75 100 ALL MON DEC 19 0900 HRS GYM
75 105 A MON DEC 19 0900 HRS GYM
75 105 B MON DEC 19 0900 HRS GYM
75 120 A SAT DEC 17 0900 HRS GYM
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POLITICAL SCIENCE

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PSYCHOLOGY

49 200 A TUE DEC 20 1400 HRS SA
49 200 B MON DEC 12 0900 HRS SPC
49 200 C WED DEC 14 1900 HRS GYM
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RELIGION

34 100 ALL WED DEC 21 1900 HRS SA
34 120 A TUE DEC 13 0900 HRS SA
34 120 B TUE DEC 13 0900 HRS SA
34 200

18 friday



Lisa Garber performs tonight and Saturday in Rooster's.

A Bio-energetics Workshop will be given by Ken Allen this weekend at the Strathmere Growth Centre. For information and registration, call Sid Board, 224-4698.

An exhibition of 18th Century and 19th Century English watercolours is on display at the National Gallery of Canada until December 11. Another Dimension is also on display at the Gallery.

High Noon, with Gary Cooper, will be shown tonight at the Towne Cinema at 7:30 and 9:30 p.m. The midnight film is the Rocky Horror Picture Show.



Noodles continues in The Pub, tonight and Saturday.

19 saturday

Noted Canadian pianist Philip Adamson will give a recital in the Alumni Theatre, Southam Hall at 8:00 pm. Admission is free. For more information, call 231-3600.

Murray McLauchlan performs in the NAC Opera at 8:30 tonight. Tickets are \$4.50 to \$7.50. He will also perform tomorrow evening at 8:30.

The Christian Young People present the film Survival, to be shown at 8:00 pm, at the Ottawa Technical High School. Admission is free.

Slaughterhouse Five is the film tonight at the Towne Cinema at 7:30 and 9:30. At midnight Ladies and Gentlemen, The Rolling Stones will be shown.



20 sunday

The St. Pat's Sunday Movie is Young Frankenstein. The film will be shown at 7:00 and 9:15 pm in 100 St. Pat's. Admission is \$1.00.

The Norwegian film, Edward Munch, is the matinee at the Towne Cinema at 1:30 pm. Silver Streak will be screened at 7:30 and 9:30.

21 monday

Tommy Makem and Liam Clancy perform in the NAC Opera at 8:30 pm.



Hott Roxx performs in The Pub tonight until the 26.

The Sailer Who Fell From Grace With the Sea, with Kris Kristofferson, will be presented at the Towne Cinema tonight at 7:30 and 9:30.

22 tuesday

A concert devoted to the music of the 20th century Dutch composer Willem Pijper takes place tonight in Studio A, Music Department, 9th floor, Loeb. For further information, call 231-3600.

CUSA presents The Pear of Pied Pumpkin in concert at 8:30 pm in Glebe Collegiate Auditorium. Tickets are \$3.50 limited advance at Treble Clef and the Unicentre Box Office.

A Cross Country Skiing seminar will be held tonight on Ski Preparation and Waxing, at 7:30 in the Architecture Pit.

The Symphony Orchestra of Brazil plays in the NAC Opera at 8:30 pm.

The RRRRA feature film for tonight and tomorrow is Black Christmas. The film will be shown in the Res. Commons Lounge at 7:15 and 10:15.

Luis Bunuel's The Milky Way will be screened tonight by the NFT at the National Library and Public Archives, 395 Wellington at 7:30. Agostino will be shown at 9:30.

La Belle et La Bête (Beauty and the Beast) will be shown at the Towne Cinema tonight at 7:30 and 9:30.

The film, The Magic Apple Tree will be presented at the National Gallery of Canada at 3:00 this afternoon.

23 wednesday

Fellini's The Clowns is the feature tonight at the Towne Cinema, 7:30 and 9:30.

The Ice Capades opens tonight in the Civic Centre Arena at 8:00.

There is a GAA membership meeting to discuss bargaining proposals, at 12:30 in the Old Music Listening Room, Level one, Unicentre. All GAA members are asked to attend. For more information call 231-3671.

Rodrigue Biron, leader of the Union Nationale Party of Quebec, will speak at noon in Theatre A.

Sidney Handleman is the Lunchtime Speaker at Rooster's today.

Weather Report plays in the NAC Opera tonight at 8:30. Tickets are \$4.50 to \$7.50.

24 thursday



Wickentree performs in Rooster's starting tonight and running until Saturday.

The Big Sleep will be shown tonight by the NFT at 7:30. La Viaccia, an Italian film with English subtitles, will be presented at 9:30.

Ingmar Bergman's Face to Face, with Liv Ullmann, will be shown tonight at the Towne Cinema at 7:00 and 9:45.

25 friday

The western Mad Dog, is the feature at the Towne Cinema tonight at 7:30 and 9:30, the midnight film is Yes Songs.

The Graduate Assistant's Association and the Graduate Student's Association present an address by Joe Davidson, the former President of the Canadian Union of Postal Workers at 1:30 in the Main Hall, Unicentre. Workshops will follow.

Les Grands Ballets Canadiens performs in the NAC Opera tonight and tomorrow at 8:30. Tickets are \$4.50 to \$8.50.



Murray McLauchlan appears in the NAC Opera this Saturday and Sunday evenings at 8:30.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

ARTS

Singer's descent into alcoholism

Hank Williams resurrected for one last show

Hank Williams: The Show He Never Gave.
Sneezy Waters and The Drifting Cowboys
Beacon Arms Hotel until Nov. 26

Jim Adams

Saturday night at the Beacon Arms Hotel, Sneezy Waters and scriptwriter Maynard Collins resurrected Hank Williams and a little bit of the 1950's. **Hank Williams: The Show He Never Gave** is a unique concept, well executed. It blends concert and play in an interesting form of theatre.

The setting is New Year's Eve (1952-1953) in an appropriately decorated bar. The show opens with Williams' band, The Drifting Cowboys, performing a succession of instrumentals. Then Waters joins them on stage, wearing a white cowboy hat and a sequined white coat with musical notes embroidered in black. He looks like Williams.

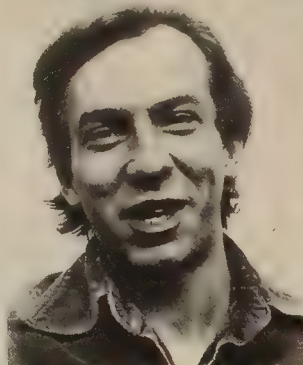
It quickly becomes apparent that this is as much a play as a concert. Waters begins with a monologue, centred around the new year and reminiscing about the year gone by. It is standard concert opening patter.

His first song is Lovesick Blues, delivered in a nasal twang remarkably similar to that of Williams. But it is in the rap preceding the next song that scriptwriter Collins begins to explore the character of Hank Williams.

Williams jokes about his childhood, his band, and his legendary alcoholism. Waters is immersed in the role. His eyes and body appear tired as he hunches over the microphone and his voice is filled with remorse when he talks of his fading career. "I never did think the Opry would fire me...I'll be back."

He follows this monologue with Too Many Parties, a song about alcohol and its ravages. The next song, You Win

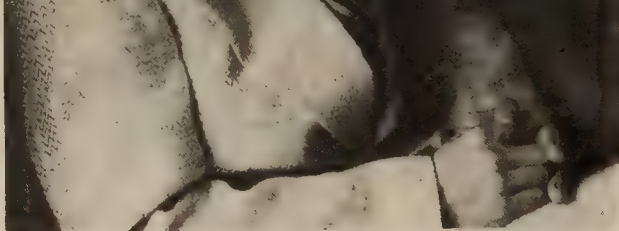
Again, is dedicated to the Brooklyn Dodgers and all the other bums who lose in the last inning. Williams then begins the monologue about alcohol, childhood, and his band all over again, only to be silenced by one of the band members. His face assumes an expression



Sneezy Waters as Sneezy Waters (above) and as the late Hank Williams (upper right)

of the shock his growing self-awareness brings.

Williams' sense of loss and bitterness is clearly shown in the series of songs which closes the first set: Hey Good Lookin', Rooty Tooty, Baby We're Really in Love, If You Loved Me Half as Much as I do You, and finally, Your Cheatin' Heart. He exits, saying "I don't know about you, but I need a glass of milk to ease my throat. I'll see you all in a while." After intermission, he is helped onstage by one of the Drifting Cowboys. It becomes readily apparent a



rowdy nightclub mood has been created when a crowd member yells out, "Did you have your glass of milk?"

By this time, alcohol has stripped away Williams' façade of the happy-go-lucky drunk. His bitterness is apparent from his monologue: "Everybody thinks they like happy songs. So how come Your Cheatin' Heart outsold Rooty Tooty five to one? Maybe it's because most people don't know they're alive until they're hurtin'."

Now the crowd can fully accept Waters as Williams. The songs allow him to pull himself together for brief periods of time, but his true character emerges in his self-mocking, bitter sense of humour.

As if to prove his vitality, Williams begins dancing around during Jambalaya, only to collapse in a heap. Williams has arrived at his lowest point (literally and metaphorically) and it is not surprising that his thoughts turn to religion.

"It might seem funny to you that a man like me is talking about heaven

when all I've got a right to do is talk about hell. There's a God out there somewhere. This can't be all there is," he says.

Williams then launches into an imitation of a revivalist preacher, before a spirited version of I Saw the Light.

One can sympathize with him when he performs, I'm So Lonesome I Could Cry. He seems totally alienated, slumped over the microphone. "Jesus, but it don't seem fair. I hurt more than most folks. Can't I even find comfort in my own songs?" he asks.

The audience is transfixed, fully aware they are seeing more than a good time, New Year's concert. As Williams announces "only 43 minutes to go," it seems more of a death knell than a countdown to midnight.

Hank Williams: The Show He Never Gave is a production which appeals to a wide audience. It offers country music at its best as well as a dramatic exposé of a man in a state of collapse.

Film too faithful to Joyce novel

cinema

A Portrait of the Artist as a Young Man
Joseph Strick, dir.
Little Elgin

John Ramlochand

Joseph Strick displays plenty of courage in translating James Joyce's **A Portrait of the Artist as a Young Man** to the screen. The novel's stream of consciousness narrative technique makes it complicated and nearly impossible to film. Yet Strick fashions an interesting, though unexciting film which remains faithful to the moods, themes and speech of the novel.

The immediate problem which faced Strick was to visually portray the complex, often subtle, moral-intellectual growth of the novel's hero, Stephen Dedalus. Film, limited by its visual, external nature, is hard pressed to capture these same psychological experiences.

In the early sections of the film, Strick manages quite well. He skillfully evokes the feeling of Stephen as a young boy. Many of the scenes are photographed from a low angle, emphasizing Stephen's view of the world.

Strick's greatest achievement at this stage is being able to make the viewer aware of the objects that Stephen himself is unconsciously aware of. He keeps

objects in the foreground of the screen. They tend to dominate the frame and draw attention to themselves. A fine example is a scene at the dinner table where the central concern is an argument over politics. While this is going on the young Stephen is still concerned about the food, which then visually dominates each shot of the characters. Strick thus attempts to cinematically imitate Joyce's stream of consciousness technique by showing us objects that Stephen is sensuously aware of, but are not central to the action.

Unfortunately, Strick's visual inventiveness does not hold up throughout the film. The later section of the novel is taken up by dialogues between Stephen and a number of acquaintances who argue about the religious and social freedom of the individual. Instead of abandoning the novel at this stage to visually explore these ideas, Strick dryly films the characters discussing, in boring detail, the concepts of freedom and the rights of the artist in society.

This indulgence threatens to destroy the film. It becomes visually stilted and downright boring. While one can admire

Strick's courage in putting these ideas on the screen, one feels they could have been made more entertaining or at least visually interesting.

Portrait of an Artist as a Young Man is an interesting failure. While it attempts to remain faithful to the novel, it undermines the visual characteristics of good cinema. The dialogue, much of it huge portions of speech lifted from the book, becomes more important than the image. Instead of visually showing us Stephen's growing rejection of the institutional forces in society, that rejection is explained in long, somewhat archaic passages culled from the novel.

The film also raises the point of whether books like **Portrait of the Artist** can be successfully filmed. The psychological nature of this novel, where nothing explicitly happens for long periods of time, is difficult to translate into the external, visual language of the cinema. Novels that self-consciously use narrative structures to embody their ideas are often destroyed in transference to another medium. Film and literature have separate, individual structures and are not easily combined.

Miller's management report: Overhaul CUSA's corporate structure

Volume 7, Number 14 November 25, 1977

THE CHARLATAN

carleton university
students association



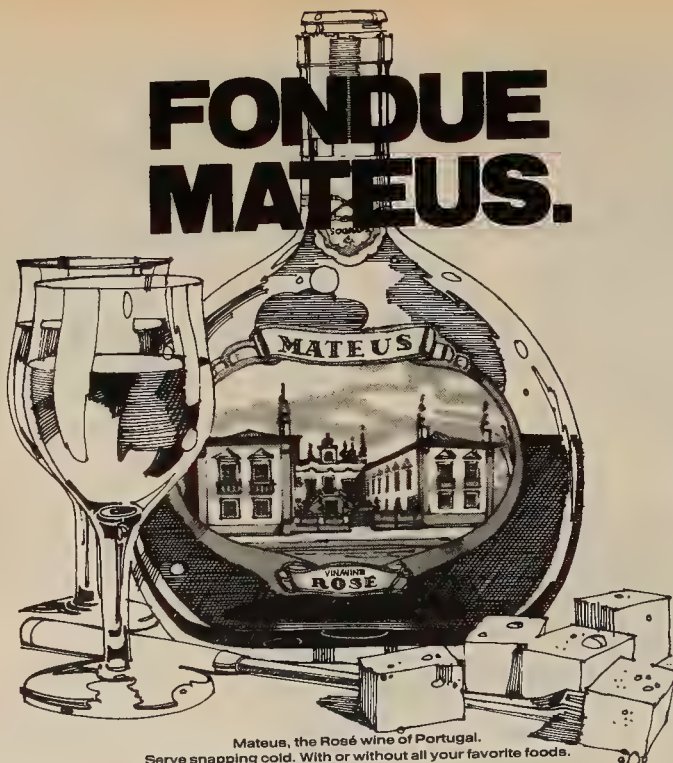
Miller:

"As it stands now CUSA council must be one of the poorest Board of Directors around."



Survey of students shows
CHEZ-FM twice as
popular as CKCU

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THE CHARLATAN

Volume 7, Number 14
November 25, 1977

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CUSA council members shunning hiring responsibilities

Kim Bates

Students' association (CUSA) director of operations, John McNeil, said council members failed to fulfill obligations to hiring boards last fall.

McNeil's comments, made at Tuesday's council meeting, followed his presentation of recommendations to change the CUSA hiring policy.

McNeil said council must take a more active role in hiring boards. He said council members had either neglected to volunteer for boards, failed to show up for boards on time, or didn't bother to come at all.

"You hold the responsibility because you ran for council for some obscure reason," he said, "and you people should get up

and do what you are supposed to be doing.

"It's not done here, and it's not done anywhere."

McNeil cited the problems of hiring Unicentre employees last fall as an example.

The Hiring Board Policy states three people must be present at interviews. McNeil said only the manager of The Store, Don Ede, and VP External, Isa Bakker showed up for the Unicentre hirings.

As a result, all of the applicants had to be re-interviewed, McNeil said.

In his report, McNeil recommended that one member of the CUSA executive be responsible for filling vacant positions on hiring boards.

He suggested each hiring board be composed of three people—the manager of the area for which applications are being made, an executive of CUSA, and a third person selected by the association's executive.

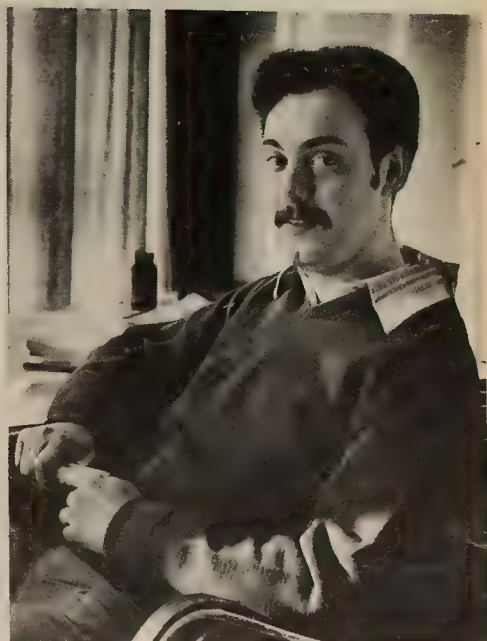
MacNeil also said council should remove the "financial need" clause from the hiring policy

McNeil also said some employees were working less than eight hours a week and suggested this might be encouraging them to steal things like cigarettes.

"They don't get enough out of their jobs in salaries," he said.

"How can you have pride in a job when there are not enough hours to put a little time and pride into it? Everyone is there such a short time."

He suggested a number of employees be rehired each year to form a core staff and carry out operations more smoothly and productively.



He added it would be easier on everyone if applicants were told how many people were to be rehired each year.

Under present hiring policies everyone must reapply each year.

"But let's face it," McNeil said, "if you had some good workers last year, are you going to hire someone over them if they have never worked for you before?"

continued on next page

Media survey of students CHEZ-FM most listened to station

Peter Larock

Results of a survey by the School of Journalism show that 30 percent of the full time students at Carleton listen to CHEZ-FM more than any other radio station in Ottawa.

CKU-FM and CFRA are the next most listened to radio stations, with 13.9 percent, listing them as their most listened to station.

The telephone survey questioned a random sample of 180 students from a list of the almost 8500 full time students registered at Carleton on their media habits.

When asked whether they had listened to any radio station in the last 24 hours, 80 percent answered yes.

Of that 80 percent, 20.6 percent said they were listening to CHEZ-FM, 15 percent said CFRA, 10 percent said CFGO, 9.4 percent said CBO, and 8.3 percent said CKCU-FM.

Radio Carleton station manager, Randy Williams, said he's not surprised with the results.

"We had thought that CHEZ had a little over double our audience," said Williams. "This just verifies that."

"CHEZ programs to one audience," he said. "Radio Carleton serves audiences that are not being served by the all music format."

"Because we are a specialized service, more intellectual and creative, it's obvious we wouldn't get the audience CHEZ would."

"Radio Carleton is not establishment. The day we become establishment will be the day we violate our mandate.

That's not what we're set up for."

The results of the survey also showed 67.8 percent of full time students consider *The Charlatan* their most important media source for university.

This Week at Carleton was the next most important source with 4 percent rating it first.

At the end of the survey the students were read 10 general statements on University issues and asked whether they agreed or disagreed with them.



Randy Williams

Almost 50 percent agreed Carleton should be involved in more intercollegiate sports.

Almost 68 percent said the Ottawa Journal shouldn't be banned from the Unicentre store. The students' association banned the sale of the Journal after its labor dispute began in October, 1976.

The surveyors also checked the sample against information in the student directory and found the directory to be 71.1 percent accurate.

Advertising projections down \$30,000

Radio Carleton running over budget

Eugene Ellmen

As of Sept. 30, Radio Carleton (CKCU) had spent \$40,759 of this year's \$50,000 subsidy from the students' association (CUSA).

At Tuesday's council meeting, Finance Commissioner Harvey Tepner said CKCU may have to cut back on staff and other expenses because it hasn't been generating enough advertising revenue.

Tepner was presenting CUSA's income statement for the first five months of this fiscal year.

Randy Williams, CKCU's station manager, said the station has had to lower its estimate of this year's advertising revenues. He said the station will probably bring in \$70,000 instead of the \$100,000 originally budgeted for this year.

Williams said it is normal for the station to bring in more advertising toward the end of the year.

"We're well aware of the situation and we're going to make sure it's going to turn out well," he said.

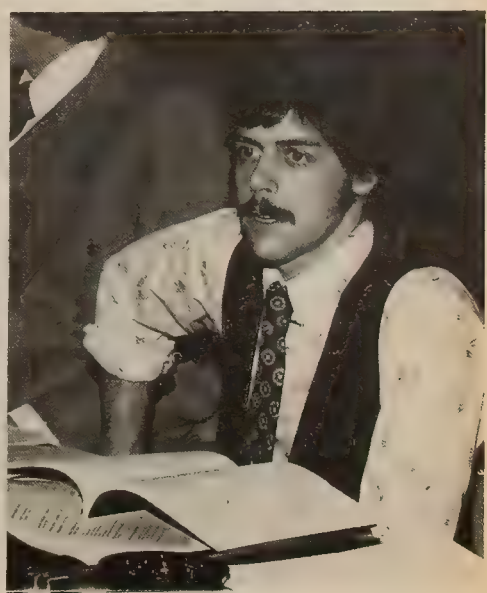
Tepner said he didn't know why CKCU's advertising revenue was down and said he did not want to talk about the details of the situation until he meets with Broadcast Policy Board (CKCU's management board), Dec. 6.

Arts Rep Riel Miller asked Tepner to explain the deficit and what he plans to do about it.

"We're (CUSA) supposed to

be responsible for these funds and bango, off we go," said Miller.

continued on next page



Harvey Tepner, CUSA Finance Commissioner

un-classified

Lost Something? The lost and found section of Security Services is holding many articles. If you are a loser, call us at 4360 or drop in at 203 Admin bldg.

For Sale - Realistic automatic turntable. Cueing, anti-skate, speed adjuster. 2 years old, new cartridge. \$75. Call Mike at 737-0897

For Sale - one pr. Playmaker skates size 10 \$7.50, one pair Tyrol ski boots size 10 \$25. Call Pete at 225-1563 or leave a message.

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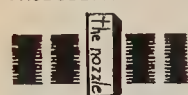
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HIRING

continued from previous page

"It's not right to advertise so many jobs as being open when they are not, and let people line up at six in the morning thinking they have a chance," he said.

McNeil also said council should remove the "financial need" clause from the hiring policy.

"Everyone can prove financial need if they want to," he said, "and we are forced to hire employees who may not be the best because of the financial need clause."

Last fall five appeals were made through the Ombudsman's Office based on financial need.

McNeil said they were all granted because "we've left it wide open. It's the biggest flaw in the policy."

"You may have some guy who travelled all summer. If you ask him if he tried to get a job last summer he may say 'No, I never thought about it.'"

"You'd have to hire him over the guy who worked industriously all summer, has a couple of thousand dollars in September, but still needs the money," McNeil said.

Both CUSA president Ben Lachance and Arts representative Riel Miller argued that, although CUSA is a corporation, its purpose is to serve student needs.

Miller said if the financial need clause was dropped, the possibilities of mini-empires developing and managers being allowed to do the re-hiring had to be considered.

A motion was made and carried by council to pass a new hiring policy.

BUDGET

continued from previous page

CUSA President, Ben Lachance, told councillors CUSA has a commitment to the Canadian Radio-television Telecommunications Commission to keep CKCU on the air.

Journalism Rep, Tom Davis, estimated CKCU will go more than \$26,000 over budget. "That's a mighty big commitment from Ben," he said. "I don't know if CKCU is worth it."

Council members also questioned deficits in other CUSA run services. Arts Rep Dave Small complained CUSA lost too much money during the summer.

Lachance responded with specific reference to the Pub. The Pub has a \$33,000 deficit at the end of August. That was reduced to \$16,000 by the end of September. Lachance said there will always be a summer deficit because of rent.

To reduce costs next summer, he said he will recommend the cancellation of entertainment in The Pub and Rooster's.

Tepner said he is concerned with The Pub deficit but said half of it was recovered in September alone. He said the losses should be recovered by the end of the year.

Beefeater

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COVER STORY

Report urges adoption of a board of directors to oversee CUSA's financial operations

Charlatan staff

A management report recommending an overhaul of the students' association's entire corporate structure met with enthusiastic response at Tuesday's council meeting.

The report, written by Arts Rep Riel Miller, recommended the separation of CUSA's political and corporate spheres and the adoption of a general director and seven member board of directors invested with sweeping powers over CUSA's financial operations.

"As it stands now CUSA council must be one of the poorest Board of Directors around," Miller's report says. "My proposal is that we recognize the absurdity of having the trustees as both board of directors in operational terms and top level management. These two levels of responsibility and activity must be separated."

The report recommends a general director be hired to look after the day to day problems generated by a big corporation.

According to the report, a general director would work in conjunction with six other board members in overseeing CUSA's financial operations.

board would look after control of finances.

"If CUSA is to develop its political abilities it must maintain its economic viability," he says. "After all, money is power."

Miller said the problem with student government is inherent

positions, in any corporation right out of academia," said Hara.

Miller says this year's government is really no different or worse than past associations. But CUSA President Ben Lachance admitted last week in the Rooster's



Miller:

"There's no way you can come to grips with a system as complex as education quickly."

Lunchtime Speaker's Series that CUSA is not in very good financial shape.

"We're in a worse position now than we have been in a few years," he said.

CUSA has a \$10,000 debt from last summer's Festival for the Folks; The Pub, which was projected to earn \$27,000 this school year, is \$16,000 in debt; and Radio Carleton, which was budgeted for a \$45,000 deficit has as of Sept. 30 amassed a loss of \$40,000.

But Lachance disagreed with Miller's suggestion that more power should be given to a board of directors.

Council is too centralized now, he says, and the answer

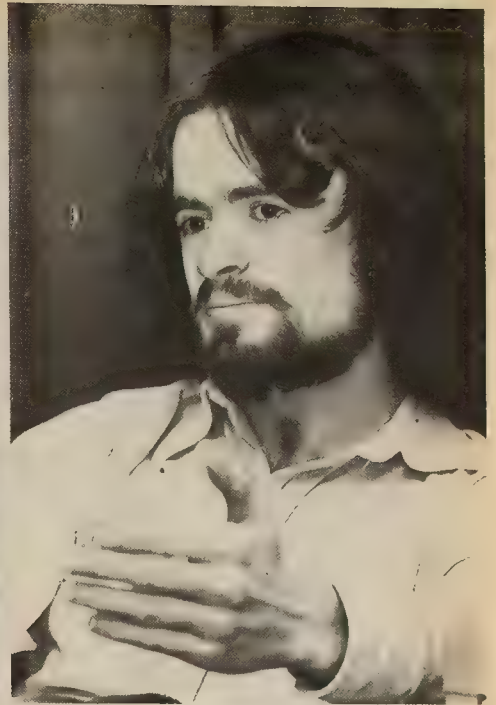
CUSA cannot, he argues, be expected to operate effectively given the short terms of offices and the yearly turnover of members.

"There's no way you can come to grips with a system as complex as education quickly. The leaders do come to grasp, eventually...but by that time they're finished," he says.

CUSA's VP Community Affairs, Dan Hara, describes CUSA's set-up as "frustrating."

"One can never say, 'I know my job.' You are attempting to solve problems that generations of students' association have battled unsuccessfully: Apathy. Government. Like each preceding generation, you will not begin to get a glimmer of the solution before your term is up.

"What you have here is people walking into the equivalent of the top executive



Lachance:

"It is possible that we're reached a point where we're too big to be creative, too busy keeping the ship afloat to direct it anywhere."

lies in a redistribution of authority among council members.

However, Lachance told *The Charlatan* in September the big problem in council was meddling council members who didn't allow the trustees (Lachance, Finance Commissioner Harvey Tepner, and VP Executive Ronnie Lebi) a free hand.

"I think it's important council realize we're a big organization and not everybody can have input on corporate decisions."

"That's why the trustees should be entrusted to deal with corporate decisions. It would liberate the rest of council to deal with other matters," *The Charlatan* reported Lachance as saying.

"It is possible," Lachance said, "that we've reached a point where we're too big to be creative, too busy keeping the ship afloat to direct it anywhere."

"My biggest disappointment has been being too intensely involved in the work to sit back and come up with new ideas."



Dan Hara, VP Community Affairs

The board would be made up of a faculty and council member, both appointed for two year terms; CUSA's president and finance commissioner; two members elected by the student body; and a secretary.

Students' council would maintain supreme authority, Miller said, and decide the direction of operations. But the

Purse strings tightening on Ontario universities

WATERLOO [CUP] - Ontario's universities better realize that the provincial purse strings are tight and getting tighter says the chairperson of the Ontario Council on University Affairs (OCUA).

"You can see what's ahead for us for the next three or four years," William Winegard said in reference to government austerity measures aimed at balancing the provincial budget within four years. Universities are bound to feel the pinch, he said.

Winegard suggested that universities may be forced to merge because of the budget crunch.

The OCUA "felt that there was no point in us going through a kind of ritualistic dance with the institutions about how much money they might need, and so

on, without coming to grips with the main problem — that we're not likely to receive the funding that we have come to expect," Winegard said.

"We didn't make the rules. Our advice was for considerable more money than is actually going to be put into the system. We felt some responsibility to say to the institutions, if this is what's ahead for us, what can be done," he said.

Ontario universities will get \$745.4 million in 1978-79, the government announced in late October. That figure is up \$41 million, or 5.8 percent, from 1977-78, but is still substantially less than the sum OCUA recommended.

Winegard pointed out that universities spend about 80 percent of their budgets on salaries. "It's obvious that one of

the first things an institution will do will be to look very seriously at the people side of the budget. I don't mean to imply that some haven't already been doing that."

Winegard said the OCUA statement asked about co-operation, joint services, and even mergers because simple cosmetics may not be enough to cope with years of tight budgets. "It's not too wild to begin to think of such things as a way of staying afloat," he said.

"We just wanted to say, look, nothing should be sacrosanct here. One should look at every way to maintain the educational system in Ontario. If institutions find that they could continue to provide services if they merged one with another, or combined functions one with another — fine!"





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Biron:

Provinces need more control

Mary Ferguson

Rodrigue Biron, leader of the Quebec Union Nationale Party, told a Carleton audience Wednesday to fight the Parti Quebecois independence drive by urging the federal government to give the provinces more control.

"All provincial leaders agree we are due for a constitutional tune-up, but it will be good only if we set up structural changes on sound and realistic principles," said Biron to an audience of about 60 people in Theatre A.

Biron outlined 12 recommendations for a new decentralized system which would allow provinces the leeway necessary to deal with their individual problems.

These recommendations focused on the restrictions of federal government spending.

"We must be sure provincial governments have enough power and jurisdiction to make decisions necessary to the continuity of French cultural groups," he said.

The provinces must be given control over immigration, resource development, education, and health services, he said. Biron criticized the federal government for what he labelled its intrusion on provincial jurisdiction. He said the provinces are given funds by the federal government but then are given restrictions on how the money should be spent.

Biron was asked how his proposals for decentralization would work.

He said the provinces can best deal with such problems as unemployment and immigration.

He said in Quebec, for example, "We do not want to be stuck with a group of people

who come and have no jobs. Then the provincial government gets stuck with their welfare payments."

Canadians must work towards a constitution for today's situation, not one which was designed for the problems which existed 110 years ago, he said.

"Right now the civil service at the federal and provincial levels are fighting each other to see who will take jurisdiction and no one is taking it."

The provincial government must decide what they need and the federal government should provide the funds for these objectives, he said.

Biron was asked why he was speaking at a lecture sponsored by the Carleton Young Progressive Conservative Party (YPC). Biron also spoke at the P.C. Convention in Quebec earlier this month.

Biron identified himself as a provincial leader interested in keeping Canada together in any possible way, whether it be with the Conservatives or anyone else.

He said Joe Clark, national leader of the Progressive Conservative party, must find two or three leaders among French speaking Quebecers to get the party involved with the problem at the grass roots level.



Rodrigue Biron, leader of the Union Nationale

Government "meddling" responsible for economic problems

Robert Albota

The federal government's "meddling" with the economy is responsible for Canada's economic problems, said Sidney Handleman, MPP for Carleton.

Speaking in the Luncheon Speakers Series in Roosters Wednesday, Handleman said the federal government should "lay-off" private business and organized labour.

He said government intervention in the economy should be used only as a last

resort

Describing himself as a "fiscal conservative and economic right-winger", Handleman said "perhaps it's time for government to stop doing anything."

"All the meddling that we've been doing for the past 10 to 15 years has brought us to this situation."

He cited inflation, the decline in the value of the Canadian dollar and the balance of payments deficits as problems best left alone by government.

"Now I'm not suggesting that governments could just back away, close up shop and say 'look after yourself'. Of course there has to be a place for government in the structure of things," he said.

He said it's not the federal government that creates the wealth of the country, but rather the private sector and labour which provide the capital.

"It seems to me that when governments overreact to temporary problems all they do is make them permanent. I would like to see government getting out of everybody's hair as much as possible," he said.

"We are in a situation today

where our imbalance in foreign accounts are really driving this country to economic disaster," he said.

The country needs more foreign investment but "the people in Ottawa go through this facade that foreign investment is bad."

During the question period, students' association Arts Rep, Riel Miller, said the North American economy is not as efficient as the planned economies of Japan and West Germany.

Handleman replied that Canada would not stand for the managed and controlled economies of those countries.

CUSA president, Ben Lachance, said the provincial government has not set post-secondary education on as one of its top priorities.

Handleman said the Ontario government has chosen instead to divert tax dollars to meet the pressing needs of the growing number of people who have reached retirement age.

He said the Ontario government's education policy is to provide money for secondary education students who need it.



Sidney Handleman, Conservative MPP for Carleton.

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Paquet appalled at "mischievous reporting"

Terry Lavender

Carleton's Dean of Graduate Studies Gilles Paquet, said he was misquoted and misrepresented by The Citizen which reported him as saying Canadian universities are turning out poorly trained engineers.

"I have been rather appalled to read in yesterday's Citizen a rather mischievous report of my address to the Order of Engineers of Quebec (in Hull) on Nov. 16," said Paquet last Friday.

On Nov. 17 the Citizen quoted Paquet as saying the

Carleton Faculty of Engineering, and engineering faculties across the country were giving engineering students "a fifth rate education."

The Citizen reported Paquet had told the Hull convention that too many engineering professors are engineers only in theory and not in practice and that universities should look for fresh blood in their faculties.

The Citizen reported Paquet saying that if he had to review the 58 teaching jobs in the faculty of engineering at Carleton, only a small number of professors would be back.

Paquet called The Citizen's article "an edited message radically different from the one I effectively transmitted to my audience."

He said he had been far less critical of the engineering profession in his speech than had been reported in The Citizen.

"I underlined first the difficulties and plight of present-day engineers forced to operate in a complex foreign-dominated and bureaucratically-regulated socio-economic environment," said Paquet.

The Citizen's interpretation can only be a result of "mischievous reporting," he said.

The reporter who wrote the Citizen's article, Hugh Adami could not be reached for comment.

Dean of Engineering, Michael de Malherbe, said he was satisfied with Paquet's explanation of the Citizen's article and said he had not believed the story when he read it.

"I always believe in Gilles Paquet, and I cannot see any reason why I should find that suddenly I should doubt his intentions," said de Malherbe.



Gilles Paquet, Carleton's Dean of Graduate Studies.

Peer counselling gets Canada Works grant

Gayle Herchak and Terry Brodie

Carleton's Peer Counselling Centre has received a \$21,722 grant under a 26-week federal Canada Works scheme to help finance its operation for the academic year.

More than \$17,000 of the grant, awarded two weeks ago, will be used to pay the salaries of five full-time staff members hired this week.

The rest will be used to defray the costs of advertising and maintenance of the office.

The Centre, which provides counselling on birth control and other sex-related matters also received \$2,500 this year from the students' association (CUSA).

The Centre's three coordinators receive \$50 per month in honorariums from that money.

The five new staffers will receive \$122 per week from the grant, and project coordinator Wayne Spragg will be paid \$156 per week.

In addition to the paid employees, there are also 15 volunteers staffing the operation.

The Peer Counselling Centre, now in its second year, began as a birth control clinic in Carleton's Women's Centre.

This year it expanded its services to include advice on sexuality issues, and moved into its own headquarters across the hall from the Women's Centre on the fifth floor of the Unicentre.

One of the coordinators, Paul Welsh, said that peer counselling is "based on self-help."

"We're helping people to come to their own solutions based on what their needs are. It's self-help as opposed to counselling."

If problems arise that members of the Centre are unable to cope with, they make referrals to other agencies like Carleton's Health Services.

Workers are given 40 hours of training by the Planned Parenthood Association.

Many are also former social workers and nurses and others have gained experience as volunteers in distress centres.

Another coordinator Sandra Chatterton, said the Centre has several projects lined up for the year.

In addition to its regular duties, she said it intends to set up a task force to investigate the availability of other counselling services on campus.

It also plans to organize an education conference for members of all student-run university and college birth control centres across the province. The conference will be held at Carleton in early February.

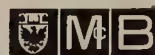
A third proposal is to organize education seminars for residence students and provide information packages to residence fellows.

Chatterton said about 20 people have visited the Centre this year and more have made inquiries by telephone.

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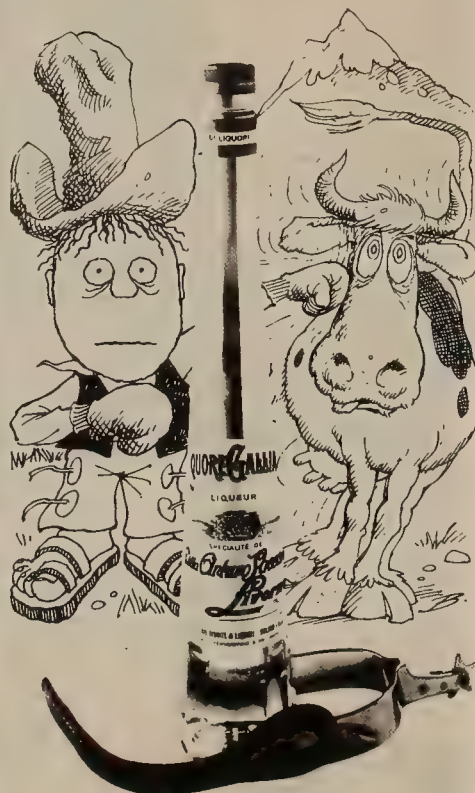
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EDITORIAL NOTES

600 words

Education and the inflation of expectations

Coming back to university after some years of absence can be a sobering experience. For example, in the case of the tuition fee hike this Fall, many students objected to paying yet another hundred dollars per year for their education.

It is comforting to see that students are not getting any less misguided than we were in the 1960's.

After all, why protest paying more for university? With everything else going up in price, why not school? Certainly, a hundred dollars a year is not going to make the difference between coming or not. Judging by the statistics of the amount of beer guzzled in student pubs, some of the alcoholic-intake could be curbed instead.

However, students are misguided, since the fee-raise is not the real issue anyway.

First of all, let us assume that most students at university are there because of the expectation that higher education brings higher salaries, better jobs. Hence, universities are factories which turn out people presumably better suited to hold more responsible positions in the economic system. I say "presumably", because this certainly has not really been the case. (For a more detailed explanation, see "The Ignorant Canadians", part I & II, October 1976 issues of Saturday Night)

In addition, however, schools have always served as filters to weed out the less suitable from the job market.

Therefore, education serves to convey the information to the employer of the relative amount of accumulated knowledge the person has. It also tells him something about the person's capacity for accumulating more of the same.

What the education system has done to the students in the 50's and 60's is to oversell this particular aspect of education. Hence, more and more people became dissatisfied with a high school diploma and rushed to get BAs. Soon, it inflated into MAs, and at the moment, even PhDs stand to drive taxis upon finishing school.

What all of us have forgotten is that more education for everyone leaves everyone in the same place!

Therefore, it seems to me to be somewhat silly to protest about a miniscule raise in the cost, when the amount of education one is required has inflated beyond reasonable proportion!

What I think the real crime in this is the amount of waste of resources - human and material -

that goes into a simple screening process. Education has always been a kind of obstacle course where those who finished it with the most grace and style were rewarded, those who stumbled were left behind. Inflation of expectations has lengthened the obstacle course, for no real

purpose. What this process also does is to waste a tremendous number of people by disappointing them and leaving them in frustrating jobs - far below their capabilities and acquired skills.

Gyögy Hollo
Graduate Studies
School of Journalism

Funds taken for a ride on FM airwaves

For the past three years CKCU has invited students to "ride the FM airwaves" and has undoubtedly managed to do just that - take students for a ride.

I do not wish to debate the Radio News Controversy, the amount of jazz being played, or CKCU's plea to the CRTC to become a commercial station. Further discussion of these old and weary complaints would be a crime, one in which we should reconsider our position on capital punishment.

Presented here is a new controversy, perhaps even a scandal. Does Radio Carleton, a station financially supported and operated by students, serve the student body by publicly broadcasting to the whole community? Students, if that is our main concern, would probably benefit far more if the station provided a more efficient speaker system throughout the campus instead of the costly on-air operation.

By the end of this year, CKCU's total cost to students will be more than two hundred thousand dollars. Last year, our student government spent twice the amount it budgeted for on CKCU, and cost students \$65,850. That's one fifth of your student union dues.

Neither Station Manager Randy Williams or CUSA President Ben Lachance knew approximately how many students benefit from CKCU's on-air operation - a vital question that one simple survey could answer to a sane investor. How many students own and listen to FM radios? If so, what stations do Carleton students prefer? Would it be better to pump it into the halls and lounges? Williams says he

doesn't care about statistics or surveys because "we're not trying to compete with other stations. We just want to serve the community with quality programs."

The holes in his statement are numerous without even commenting on the "quality" of CKCU. Radio Carleton began as a station for students, and should not be a commercial station operating to serve the "community". Its first consideration should be to students simply because they pay for it.

But the real cruncher is Williams' claim of not being competitive. In case some haven't noticed, CKCU runs full-page advertisements in the Ottawa Citizen and not at the price of a want ad. Obviously CKCU wants listeners, advertisers and prestige. If that's not commercial competition, what is?

"Commercials" isn't what the CRTC bargained for when they granted CKCU's on-air licence. Williams says he wants to "ease the burden" for students with the new source of revenue. However, even CUSA Finance Commissioner Harvey Tepner agrees that the money would probably go for bigger and better equipment at CKCU.

The facts are there, and we are the only ones to blame. Our own lack of action has created the CKCU monster growing bigger and more expensive every year. If I'm wrong, I challenge anyone to prove it. However, don't do it on CKCU, because I'm one of the many students who are not home listening to the station.

David Waisglass
Journalism III

600 words is a regular column of thought printed each week in *The Charlantan*. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.



letters

CUSA president: They made me do it

Letter to the Editor:

At a students' council meeting held on November 8th, 1977, Yousaf Ismail, representing the African Students' Association, The Carleton University Indo-Canada Club and the Caribbean Students Club, explained to council that the political science forum would be showing a series of pro-apartheid films and that he, on behalf of these organizations, was hoping that CUSA would support them in their protest against this showing.

After a motion "that CUSA intervene into the showing of the pro-apartheid movie on November 12th" failed (9-9-2) the following two motions were passed by council.

"Be it resolved that CUSA

objects to the showing of racist films by the political science forum and that no funds be allocated to support racist events." (carried 11-6-2)

"That CUSA publicize the motion that was passed (carried 5-3-9).

I have since been directed by a council motion to "send a letter to the Charlantan on behalf of CUSA, outlining its position on the showing of pro-apartheid films by the political science forum". Thus, on behalf of council and not on my own behalf (since I voted against all motions), I am writing this letter to the Charlantan and the political science forum.

Not very sincerely,
Ben Lachance,
President, CUSA Inc.

How to say no to a dangerous rape film

Letter to the Charlantan:

Fred Storaska's controversial film, "How to Say No to a Rapist and Survive", was shown at St. Pat's College on Nov 15.

The dean of the college, John O'Manique, was warned months ago by the Ottawa Rape Crisis Centre that this film is full of dangerous misconceptions — mainly that rape is a crime of lust directed at one individual rather than a crime of violence against all women. Jim Kennelly, in charge of St. Pat's Student Services, was also warned about the film by the Carleton Women's Centre.

This is a sexist film, implying that women are at fault for rape and getting themselves into the situation. It reinforces the societal attitude that women are passive creatures and that any woman who acts sexy enough can wheedle her way out of being raped. This is a dangerous myth — it is women who act aggressively who get away. Also, there is no legal recourse for a woman who treats her aggressor as the film suggests; "press your body close to his" and "give him a peck on the cheek."

It is not enough to say that this film is only one point of view. Most people aren't aware of another viewpoint. Rape is an

issue shrouded by years of misconception and shame. There are many statistics and studies that refute Storaska's information — unfortunately most people aren't aware of them and they'll tend to believe the film.

Storaska's film has been condemned by women's groups across Canada. It is banned from being used for crime prevention education in Toronto and Vancouver. The city of London's Board of Education, the London Police Force and the University of Western Ontario have banned the film after a girl was brutally raped as a direct result of having followed Storaska's advice.

I suppose now Ottawa is waiting for its rude awakening.

Obviously there is a need to educate people and not to misinform them.

The Ottawa Board of Education and the city's police force still endorse the film, because other films on rape are "boring" and don't have the sexy laughs that "How to Say No" does.

This comment was made by one man after he saw the film in Lucy's Lounge.

"Hmmm bad. I can pick up a few pointers on how to

rape here"

Albeit the comment was made with intended humour, it is not reassuring to hear this attitude expressed as a result of a film intended to educate people.

For those who are concerned about rape, there are serious films to show — films that don't treat the crime as a joke. — "Rape: No Pat Answer", "Rape: not a Pretty Picture" and "Rape Culture".

Diana V. Dundzys
Psychology III

Remember the marketplace of ideas

Dear Sir:

Referring to your report "Council showdown over pro-apartheid films" may I ask whether this agitation is not contrary to the principle of uninhibited dissemination of information at universities in order to allow critical minds to form their own opinions?

Yours sincerely,
H.J. Schutte

Meeting was for people, not students

Letter to the editor:

I would like to note several errors found in the article by Noelle Boughton describing the meeting for rooming house tenants about rooming houses.

The most obvious error: The Tuesday night meeting, held in the Centennial Public School Gym, was about rooming houses and their effect on students. The meeting was for people who live in rooming houses, to discuss problems and concerns they have living in rooming houses. It was not specifically for students which this article implies.

Secondly, I was misquoted. I did not say anything about conducting a "phone survey", and the list drawn from the computer was not to gather the names of students living in the Glebe and Ottawa South, but to calculate the number of students living in these areas (and they have not been drawn for the Centretown area).

The meeting set for November 28 is to be held in Ottawa South by the Ottawa South Community Association. The Charlantan article doesn't include this information and therefore gives the impression it is to be like the meeting held on Tuesday night. This is not accurate. The Ottawa South meeting has been arranged because two recommendations of the Rooming House Advisory Committee suggest zoning changes for two Ottawa South areas. The meeting on November 28 will deal with these two recommendations first. It is open to all residents in

the Ottawa South Community. The meeting will also deal with community support for the Neighbourhood Planning Study which is being conducted in Ottawa South.

I hope this makes aspects of this story clearer for you; I only

wish it could be done for your readers who have been, in some ways, misinformed by this article.

Yours truly,
Angela Sullivan
VP Services, CUSA, Inc.

Stick to your guns

Dear Sirs:

I would like to comment on the article in the Charlantan, (Vol 7, No. 12) November 11, 1977, concerning remarks by Monique Begin, Federal Health and Welfare Minister.

I heard your tape over the Toronto CBC News broadcast and also read the text as you have printed it. There can be no question that the Minister was breaking Cabinet solidarity. Not only was she disagreeing with the need to cover-up for R.C.M.P. activities, she was in fact rebuking the Solicitor General (Fox) for making lame excuses on behalf of the R.C.M.P. Those people with whom I interface in business in Toronto also interpreted these statements as clearly at variance with Fox's explanations in and out of the Commons. Out of context or not, there is no other interpretation.

The Charlantan's staff are to be

congratulated for astute reporting. However, you may have been somewhat out of order in taping the Begin talk and I suggest you examine whether in future it would be prudent to release tapes of this sort to the media.

As a Quebecer of many years and keen observer of the political scene, I would suggest you "stick to your guns". A great many people would emphatically agree with you.

Yours very truly,
Peter S. Hossack, Sr.

Editor to the letter

The astute reporting was indeed ours. However, we never taped Begin's speech and were, therefore, never in a position to release the tape. The tape was made available to various media by Radio News, Carleton's School of Journalism news service.

S.C.

The Charlantan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

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Philadelphia 72, Ravens 70

Luciano DiNardo

The Carleton Ravens basketball team opened the regular season last weekend with a 92-70 loss to the Laurentian Voyageurs. They helped beat themselves, shooting only 36 percent from the floor.

A poor shooting game plagued the Ravens right from the opening tip-off. In the first half, they clicked on only 30 percent of their shots compared to Laurentian's 60 percent.

"That was really the ball game for us," said coach Pat O'Brien.

"We just missed the easy shots and it was a team shooting problem. Once we fell behind, we tended to force a few things."

The "forcing a few things" O'Brien referred to resulted in 24 Carleton turnovers, including eight by Ravens' forward Jon Love. O'Brien explained Love's unusually high number of giveaways as "...trying to do too much in order to catch up."

The Voyageurs led 47-28 at the half. "When you're down 19 points at the half against a team

like that, which wants to control the tempo of the game, it's really a mammoth task to swing things around," said O'Brien. "All we did in the second half was exchange baskets."

Despite connecting on only four of 15 shots from the floor, Love led the Ravens in scoring with 13 points. He hit on five of six attempts from the free throw line. He also led Carleton in rebounds with 12.

Last year, the Voyageurs relied on their height advantage to defeat Carleton in two of their three meetings. But last week, the catalyst was 5'8" guard Charlie Wise.

Wise played four years of varsity basketball at LaSalle University in the United States before joining Laurentian. He was chosen by the National Basketball Association's Philadelphia 76'ers in the fifth round of last year's college draft.

Ravens' guard Pat Stoqua saw more than his share of Wise and was impressed with the way he played under pressure. "He's a very good ballhandler. He controls the game. We tried to press him and play man for man full court but he more or less dribbled past our presses and man for man (defense). We tried



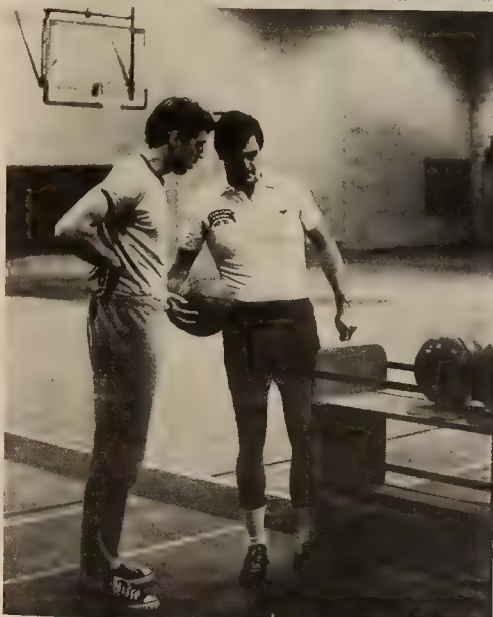
Jon Love led the Ravens scoring and rebounding against Laurentian with 12 points and 13 rebounds

to put pressure on him to hurry up his game but he was just very quick and it didn't seem to affect him at all."

"We were certainly unsuccessful in stopping Wise," said O'Brien. "Even though he only scored 10 points, it's what he did. We couldn't press him. He wouldn't turn the ball over and he's an outstanding ballhandler. More importantly, he established the tempo of the game."

Wise, and two other natives of Philadelphia, Bruce Burnett and Varrick Cutler scored 72 of the Voyageurs' 92 points.

The Ravens may have the opportunity to avenge their loss to the Voyageurs this weekend at the Naismith Tournament in Waterloo. Other teams competing are Lakehead, Dalhousie, Waterloo, Laurier, McGill and St. Mary's. The tournament opens with Carleton playing St. Mary's Friday afternoon at 2PM.



Ravens coaches Pat O'Brien and Dennis Schuthe confer during practice after last weekend's loss to Laurentian.

What a difference a day makes

Howard Bloom

After a demoralizing 98-23 loss to the Laurentian Voyageurs in Sudbury last Saturday night, the Carleton basketball Robins bounced back to defeat Potsdam State College 57-37 last Monday evening at Carleton.

Unfortunately, the Potsdam game was an exhibition affair while the Laurentian game was a regular season contest.

Robins' coach Hugh Reid was disappointed with the team's performance against Laurentian. "I didn't feel that the girls gave a good effort. They were definitely intimidated," he said.

One can see why. Laurentian is one of the best women's teams in the country, having won the national championship for the past three years. Two of their players are members of the Canadian National Team and another is a member of the American National Team.

The Robins seemed awed by their opponents. "Our girls were turning their backs to the ball, not wanting anything to do with it," said Reid.

Carleton was behind 48-2 at the half and it could easily have been worse. Laurentian coach Norm Vickery, rested many of his first string players, including Jan Trombley, the American National Team member.

The Robins were a different team against Potsdam. They outthusted and outplayed their opponents, controlling the tempo of the game at all times.

Cindy Lipomanis, a third year veteran, led the Robins against Potsdam, scoring 28 of the

team's 57 points. Her shooting was deadly accurate, especially in the first half when she was nine for nine.

The Robins travel to Thunder Bay this weekend where they play in a tournament at Lakehead University.

shorts

The Carleton Robins volleyball team emerged with the best record of any other eastern division team in last weekend's East-West Interlock Tournament at York University. The Robins were the only eastern division team to defeat a western division team, beating Laurier in two of three games. Carleton hosts a tournament this Saturday at the Ravens' Nest. Visiting teams are Ryerson, Trent, and Laurentian.

Carleton's Matt Bodnar and Roger Sasseville placed second in Carleton's first annual Intercollegiate Snooker Tournament. Guelph University won the tournament.

Waterpolo

Ravens will be rough and ready

Susan Saville

The Carleton Ravens waterpolo team has finished first in the Ontario Universities Athletic Association eastern division and they're in Toronto tomorrow to play McMaster University and the University of Western Ontario to see who is tops in Ontario.

Carleton did not fare well against either McMaster or Western in the McMaster Challenge Cup earlier this season, but they are heading into the playoffs better prepared for the rougher brand of waterpolo favoured by these teams.

"We are prepared to let them know we are not intimidated. Last game they sent one of our players to hospital and everybody suffered some in the

games. It may sound un-sportsmanlike, but they don't mind sending another player to the hospital so you have to play with that in mind," said Ravens' coach Ian McKercher.

The Ravens ended up on top in the east by beating York University and Royal Military College (RMC) by scores of 14-9 and 14-5 at a tournament last weekend at Queen's University.

The Ravens had to win those games after dropping the tournament opener to the host team. Queen's scored a goal in the last 55 seconds of play to beat Carleton 11-10.

"They were more hungry. In the back of our minds we knew that even if we did lose we could still win our division," said the Ravens' Jeff Brown.

The final standings put

Carleton on top with 20 points, Queen's next with 18, York in third spot with five and RMC in last place with no points.

Carleton goalie Roy Mitchell, did not make the trip to Queen's and the general feeling is that he will not return. John Newlands handled most of the goaltending with help from Jeff Brown, Steve Burns and Mark Lawrence.

Goaltending could be a factor in the Ravens playoff future.

"As soon as you put someone else in net, you lose a field player," said the Ravens' player-manager Stewart McMahon. Opposing teams detected Carleton's weakness in goal early in the tournament and therefore tried many long shots. "They scored on almost every shot," said coach Ian McKercher.



Play deflates 60's idealism

theatre

A Very Desirable Residence
Penguin Performance Co.
Nov. 17 - Dec. 3

Andy Borkowski

Finally someone has come to realize that locally produced Canadian theatre can mean more than pedantic history lessons dealing with politicians, pioneers and bureaucrats. That someone is Clive Doucet and his play is **A Very Desirable Residence**, currently being staged by the Penguin Performance Company. The play isn't perfect but it's a refreshing break from what one usually expects from Canadian theatre.

It's a comedy which deals with the problems faced by a young couple in reconciling 60's idealism with the realities of domestic life in the 70's. The woman (Judy) has given up her career as a reporter to raise two children in a squalid downtown apartment. She decides the apartment is too small and that a move to the suburbs is in order. Her husband, Daniel, sees such a move as a sellout to the bourgeois values he detests.

This issue serves as a springboard for the plot in which Daniel's idealism is unmasked as being almost as phony as the middle class values he detests.

The play is particularly appropriate for student viewing because it is, in a sense, about us. It is set in Ottawa, and anyone who has ever lived in a student ghetto will be delighted at the accuracy and comic flair with which Doucet has depicted the mores and manners of Centretown.

Daniel and Judy could be your neigh-

bours or the people you meet at the laundromat every Saturday, and this sense of immediacy lends an irresistible appeal to the play. The central conflicts, optimism versus pessimism, idealism versus realism, while being all too familiar to the young adult, are relevant, and Doucet has given them new life with his light-hearted approach.

The script is funny and Doucet

presents his characters with warmth and comic flair. All the essential ingredients of a domestic comedy are here; a frustrated career woman turned housewife, a likeable but overly-idealistic husband, a snobbish Rockcliffe mother-in-law, and a meddlesome neighbour. With the exception of the latter, Doucet has given these characters depth and has avoided the use of one-

dimensional stereotypes.

But there are a number of weaknesses in *Residence*. Doucet isn't totally successful in blending the comic elements with his serious theme. A number of key scenes and otherwise well constructed characters are marred by his use of long-winded and sententious monologues. The play is too long (over two hours) and a lot of time is wasted in dull repetition. (Since my viewing of the play, however, the script has been trimmed to two acts and this should alleviate the problem considerably.)

Residence is well acted and the performers disappoint only when the material fails to support them. John Nolan and Ann Mackay-Smith, as Daniel and Judy, both turn in lively and entertaining performances. They manage to overcome the playwright's occasional bursts of verbose clichés with energy and sincerity.

Patricia Goodine handles her role as the mother-in-law with confidence while John Koensgen turns in a delightful cameo as Mike.

Roberta Phillips (Susan, the neighbour) has established her reputation as a fine actress in previous Penguin shows (Kennedy's Children, Alice Through The Looking Glass) but she suffers under the material here. Her character is amusing for the first 20 minutes, but as the play progresses, it dwindles into nothingness and becomes rather annoying. But Phillips can't be blamed for this. The playwright just hasn't given her that much to go on.

Penguin's reputation for high production standards remains intact. Ian Carkner's set is an accurate representation of Centretown chic (filthy walls, traffic signs, posters, second-hand furniture and an \$800 stereo), and it is well-lit by Cedric Broten.

A Very Desirable Residence is recommended to the student. Even if you're not an avid theatre buff, the play has a lot to say about us and our milieu. It continues at the Second Space theatre of Graham Ave. until Dec. 3rd (no show on Mondays). A special student rate is offered for Sunday and week-night performances.

McLauchlan Mediocre rendition of greatest hits



in concert

Murray McLauchlan
NAC Opera
Nov. 19

Joe McKendry

Midway through Murray McLauchlan's first set at the NAC last Saturday night, one bewildered fan shouted out an obvious question, "Where is everybody?" After hesitating a couple of seconds, an embarrassed McLauchlan replied that his band, The Silver Tractors, was absent due to "irreversible financial differences" between western Canada and himself. McLauchlan was accompanied only by Dennis Pendrith on bass.

So instead of an evening of hard driving rock-folk (note order), the audience had to settle for a mediocre performance of McLauchlan's greatest hits.

McLauchlan seemed bitter. He said that stupid questions about how it felt to be a Canadian were best answered by his song *Two Bit Nobody*. Then he performed the song, changing "I'm a two bit nobody but sometimes it feels so free" to "I'm a two bit nobody but sometimes it feels so Canadian."

Perhaps a poor reception of his concerts in western Canada caused the frustration McLauchlan showed last Saturday. Two new songs, *So Long*, *Goodbye-What's Goin' On?* and *Exiles*, dealt with people leaving Canada.

McLauchlan even dropped a few names to make his intimations about the Canadian music scene more revealing. He dedicated *So Long*, *Goodbye-What's Goin' On?* to his "good friends" Joni (Mitchell) and Neil (Young).

McLauchlan played only two songs from each of his most recent albums, *Boulevard* and *Hard Rock Town* (the albums which The Silver Tractors appear on). But without the band, he could not match the recorded versions. He tried hard to inject these newer songs with some fervour but his failure was apparent. When a disappointed member of the crowd yelled out, "Let's rock Murray!", he answered "I am."

McLauchlan played many of his best known older songs, but they seemed bland. His deviations from the recorded versions did nothing to enhance the material. The Silver Tractors could have

Anyone who has followed McLauchlan's career knows he performed the older songs better when his heart was in it. And furthermore, his music has progressed since then. This progression was not evident last Saturday night. He was just making the best of a bad situation.

Death Of A Ladies' Man
Leonard Cohen
Warner Bros.

Stephen Cole

Seen from the proper angle, Leonard Cohen and Phil Spector's pooling of their diverse talents in the production of an album does make some sense.

Both spent goodly portions of their formative years in the 50s, when, according to myth and legend, men were fullbacks, women were cheerleaders and sex, if you were neither of the aforementioned, was unattainable.

Spector co-wrote and produced many of the songs (Then he Kissed Me, Be my Baby) that Eisenhower's children used in their fumbling dry-hump courtship rituals. Cohen's celebrated emotional hemophilia, however poetically effective or affected, is, to some extent, just ripe teen melodrama dressed up with a lot of postgraduate student angst. On the basis of those flimsy bonds, the Spector-Cohen relationship and *Death Of A Ladies' Man* were born. Enter Cohen, a lonely teenage bronkoning buck.

Frankie Laine was singing Jezebel
I pinned an Iron Cross to my lapel
I walked up to the tallest
and blondest girl...
'Won't you let me see
Your naked body'

Just dance me to the dark side
of the gym
Chances are I'll let you do
most anything...
'But no you cannot see
My naked body.'

Problems. Cohen may have seen grand possibilities for irony in a Spector produced album. The doggerel quoted

Graham Parker: Stick To Me
Mercury Records
Elvis Costello: My Aim Is True
Stiff Records

Gord Egan

Americanization. Some celebrate it; others merely succumb to it. Nevertheless, it has become a reality for any British band aspiring to super-stardom.

Stick To Me, Graham Parker's third album, represents his bow to America. In a bid to gain wider acceptance, Parker has shed the raw, traditional rhythm and blues stance that characterized his previous albums. Replacing it is a more streamlined and soulful Philadelphia R&B sound.

Though *The Rumour* play extremely well the pervasive gloss of David Bedford's horn arrangements and Nick Lowe's production leave them sounding anonymous and somewhat punchless. At times, only Parker's vocal mannerisms save the disc from becoming FM wallpaper.

Young, Loud and Snotty
Dead Boys
Sire

Phil Shaw

Punk is pituitary. It force-feeds adrenalin. Dead Boys have the feeding times down pat.

The frenetic beat is everything. There's lead guitar but it always seems to be thrashing out the rhythm. The unbearable intensity of the drumming is perfect for pogo dancing.

The production by Genya Ravan, last heard from some years ago as lead singer in Ten Wheel Drive, is important too. She

above (from *Memories*) is given a doo-wap melody to that end. Included also are Fingerprints, a neo-country song complete with jaunty fiddles and nifty steel guitar, and Don't Go Home With Your Hard-On, a rollicking singalong. But such slumming comes off as artless posturing at best.

On other songs (I left a Woman Waiting, True Love Leaves no Traces), Cohen's weakness for wistful evocations of misty encounters (As the mist leaves no scar-On the dark green hill-So my body leaves no scar-On you and never will) are rendered even more gooeey by Spector's overtly schmaltzy musical settings.

Spector's wall of sound tinkle and thump production techniques have everything to do with surging pop production numbers (The Righteous Brothers' You've Lost that Lovin' Feeling) but prove a poor host for Cohen's patented stuffed head cold vocals and mosquito hum guitar stylings. Spector's "back to mono" wash of tinkling organs tinny horns, omnipresent chorus and flat compressed drum sounds drown out Cohen through much of the album.

Much of what Cohen has to say deserves the deep six treatment. Only two songs, Paper Thin Hotel and the title cut are representative of this best work.

But even these are marred by his naive mystification of women; a treatment which usually amounts to placing them on a pedestal (You are the Naked Angel-In my Heart...) only to haul them down for his unworthy mauling (...You are the Woman with her legs apart). Leonard's still writing about beauty broken down, beautiful losers and three sided love affairs. That's his turf. But he's done it with a lot more grace and effectiveness in the past.

On *Stick To Me*, Parker is less the cynical malcontent of albums past and more a free-wheeling party-goer with an insatiable thirst for action. Unfortunately, this attitude doesn't translate into a wealth of interesting material. The songs often appear superficial, thin landscapes for catchy hook lines. Where Parker once employed cliché, now he occasionally becomes it.

Stick To Me isn't a bad album. It is, however, a disappointing follow-up to the excellent *Heat Treatment*.

Like Parker's debut album, *Howlin' Wind*, Elvis Costello's *My Aim Is True* is a time-warped white rhythm and blues album produced by Nick Lowe. The disc is alive, it bounces and rocks the way rock'n'roll is supposed to.

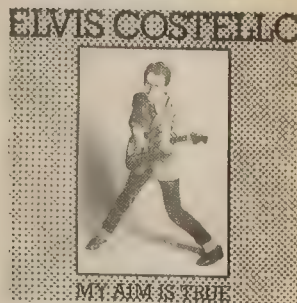
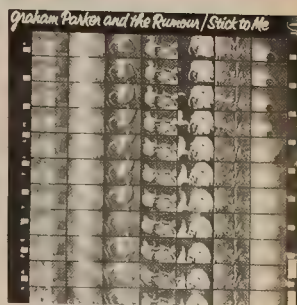
Lyrical, Costello is sometimes obtuse and esoteric, but always compelling. He's an eccentric who writes songs of guilt and frustration. Resignation is his natural romantic posture.

My Aim Is True is its own best advertisement. Hear it.

seems to have the buzzsaw of punk well in hand, reproducing it with professional clarity. Parallels are the Vibrators and the first album by The Ramones.

Dead Boys have the pitfalls of punk too. They write violently hateful lyrics. They threaten to beat up the next hippie they see, or even beat up me. They are disgustingly, despicably savage towards women.

Yet the Boys seem to know their place. They celebrate no future. They're a dead end. There's nothing progressive here. Punk is standing in one spot, making that necessary once-a-decade drop kick to the crotch of rock'n'roll. Dead Boys are a very exciting part of this attack.



Dead Boys (et al) revive sleeping Giant

records

The Missing Piece
Gentle Giant
Capital

Geoffrey Pevere

If anything at all remains to be said about punk rock, it would have to be its curious effect on the existing musical order. I am here referring specifically to the once immensely popular "progressive" bands of the early to mid-70's.

Witness, for example, King Crimson's recent split; Emerson, Lake and Palmer's financially disastrous tour and subsequent attempt to penetrate the AM market; the return of Yes to the relatively simplistic style of their early albums; and the departure from Genesis of two of its key members. It seems as though a revised Darwinian theory is at work here: survival of the simplest. In response to the punk movement, the once mighty echelon of progressive rock has opted to either give up or give in.

"But," I can hear you gasping in strangled expressions of amazement; "...but surely not Gentle Giant, that paragon of inaccessibility?" Yes, Gentle Giant has indeed recorded a relative shit-kicker of an album. But, it has been done with musical tongue firmly planted in cheek.

Their latest effort, *The Missing Piece*, should prove to be a refreshing change of pace for their established following as well as a starting point for prospective listeners.

There are very few honest rockers on the album. All that Shulman, Shulman and Co. have done is to peel away, in effect, the layers of counterpoint instrumentation from their music, leaving intact the essential bottom and melody lines. This results in a completely new, uncluttered sound, if not as unique, at least as satisfying as anything they have produced in the past.

The third cut on side one is a biting comment on the apparent need of most of today's audiences for something to boogie to. A solid foot-stomper, I Betcha Thought We Couldn't Do It is reminiscent of the best of the likes of Foghat or Ted Nugent, but more fun because it doesn't take itself seriously.

"I betcha thought we couldn't do it, And if we could we wouldn't try, I betcha thought we couldn't do it, Well, if we didn't we would die."

Who Do You Think You Are bears an uncanny resemblance to the recent work of Little Feat, an incredible accomplishment for a band as typically British as Gentle Giant.

The second side is simply not as good; doubly disappointing because the songs are a return to the style the band is noted for. It's embarrassingly inferior to the more calculated simplistic material.

The missing piece referred to is that element of commercially marketable music which I assume Gentle Giant has always been capable of producing, but for reasons of artistic integrity, chose not to.

The Missing Piece is an interesting and successful experiment. But subsequent travels into this all too overpopulated commercial terrain would smack of prostitution.

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THIS WEEK AND MORE

25 friday

Mike's Place will be the location of the Third Annual Bawdy Limerick Contest, sponsored by the GSA and the English Department, from 3:30 to 6:30 p.m.

Strathmere, an educational centre just outside of Ottawa offers a program in personal growth and self awareness. This weekend the program includes a workshop on Natural Healing Therapies. For more information contact Michael Soule, 489-3239.

Jazz Ottawa features a Percussion Workshop with Don Johnson, Art Beers and Chuck Barrows tonight at 8:00 at the Goeth Institute, 300 Slater Street.

Mad Dog is at the Towne Cinema tonight at 7:30 and 9:30 pm. Yes Songs is the midnight feature.

The Graduate Assistant's Association and Graduate Students' Association feature an afternoon address by Joe Davidson (former president of the Canadian Union of Postal Workers). The address will take place at 1:30 in the Main Hall of the Unicentre. Workshops will follow.



Wickentree plays in Rooster's tonight and tomorrow.

Hott Roxx entertains in The Pub until Saturday.

The Norman Paterson School of International Affairs and the Institute of Soviet and East European Studies present a seminar with Dr. Philip Hanson of the University of Birmingham. The seminar, International Technology Transfer From the West to the USSR will take place in D494 Loeb, at 2:30 p.m.

29 tuesday

The Film Quebecois series at Ottawa University presents Le Grand Film Ordinaire at 6:30, and La Grand Bourgeoise at 8:30.

The National Gallery of Canada will screen The Magic Apple Tree and The Ever-changing Sky today at 3:00 pm.

George Moustaki appears in the Opera at the NAC tonight at 8:30. Tickets range from \$5.50 to \$9.50.

The Oxfam Week Film Festival continues tonight at 8:00 146 Macdonald Hall, University of Ottawa. Tonight's films are The Double Day, Freedom Railway and Banking of South Africa.

La Grande Bourgeoise is being screened tonight at the Towne Cinema at 7:30 and 9:30.

30 wednesday

Joe Davidson, former president of CUPW, is Rooster's Lunchtime Speaker today.

The World Saves Abu Simbel and A Temple on the Move are being shown today at 12:15 at the National Gallery of Canada.

Amarcord is tonight's feature at the Towne Cinema at 7:30 and 9:45.

There is an open seminar today on Political and Editorial Cartoons: Any Effect? with Paul Szep of the Boston Globe. The seminar is at 7:00 in the Arts Faculty Lounge, 20th floor Arts Tower.

1 thursday

The Little Big Man is being shown at the Towne Cinema tonight at 7:00 and 9:45.

The NAC Orchestra performs in the Opera of the NAC tonight at 8:30. Tickets are \$5.00, \$6.25 and \$7.50.



Brent Titcomb is at Rooster's until December 3.

26 saturday

The Ottawa Kennel Club Show takes place today and tomorrow at Lansdowne Park from 9:00 am to 7:00 pm.

Taxi Driver, at 7:30 and 9:30, and Dark Star and Coonskin at midnight are the features at the Towne Cinema.

27 sunday

St Patrick's College Sunday Movie Night features The Last Detail tonight at 7:00 and 9:15. Admission is \$1.00, and the film is in 100 St Pat's.

Les Quatre Nuits D'Un Reveur, a film by Robert Bresson; is at the Odeon, University Centre, University of Ottawa.

The National Gallery of Canada presents a seminar on British Watercolours, by Diane Archibald Evetts, at 3:00 pm.

Until December 17, Canadian Tires Stores are collecting cash discount coupons donated by their customers for the CNIB.

Baritone Donald Bell and Pianist Ross Pratt will give a free recital at 8:00 pm in the Alumni Theatre, Southam Hall.

The Oxfam Week Film Festival begins today with three films at the University of Ottawa, 146 Macdonald Hall, at 8:00 pm. The films are Forward Together, To the People of the World, and Guess Who's Coming to Breakfast.

The Ice Capades conclude their tour here with shows at 1:30 and 6:00 pm at the Civic Centre Arena.

The Towne Cinema presents Lost Honour of Catherine Blum at 1:30 and 3:30. The Sting will be screened at 7:30 and 9:45 pm.

Floralie, Where Are You? the English premiere of Roch Carrier's play, continues in the Theatre of the NAC, nightly at 8:00 except Sundays. Tickets are \$7.00.

The Pub entertainment this weekend is Coyote.

Jazz Ottawa presents Raymond Gervais at the National Gallery.

Cold Journey, a National Film Board presentation, concludes the Oxfam Week Film Festival tonight at 8:00, 146 Macdonald Hall, University of Ottawa.

The National Museum of Natural Sciences offers a series of film presentations dealing with the energy dilemma. The films shown will be Tilt and the Face of Famine, today and tomorrow at 2:00 pm.

A one day seminar on Human Rights will be presented today at the University of Ottawa, University Centre, 85 Hastley Street. The seminar starts at 9:00 am and there is no admission charge.

28 monday

Tonight is the last performance for Les Grands Ballets Canadiens at the NAC. The show is at 8:30; tickets range from \$4.50 to \$8.50.

A Very Desirable Residence, a play by Clive Doucet, is being presented by the Penguin Performance Company until December 4. The shows are nightly except Mondays at 8:30. Tickets are \$3.00 and \$4.00. For reservations phone 233-9281. Performances are at Second Space, 20 Graham Avenue.

Huis Clos, a film by Jacqueline Audry will be screened at 6:30 tonight at the University of Ottawa Odeon. At 8:30, Le Soleil Se Leve en Retard will be shown.

The Ottawa Symphony Orchestra performs in the Opera of the NAC this evening at 8:30. Tickets range from \$3.50 to \$6.50.



Coyote is featured in The Pub this weekend, nightly from 9:15. Admission is \$1.00 CUID, \$2.00 for others.

2 friday

The Vienna Choir Boys appear in the Opera of the NAC tonight at 8:30.

Rebecca, at 7:30 and 9:30 and the Rocky Horror Picture Show at midnight are the Towne Cinema features for this evening.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

Cult phenomenon in split crotch panties

The Rocky Horror Picture Show
Towne Cinema
Every second Friday

Ron Shewchuk

Somewhere, deep in our minds, lurks a vast storage of crotchless panties and bondage equipment. It lies buried deeply by a modern morality that says you should all leave the kinky parts of your psyche in the letters column of *Penhouse*.

But there are little corners where we can legally grovel in fantasy, and *The Rocky Horror Picture Show* is one such corner. I've seen it four times now, and still consider myself a rookie.

Based on a piece of experimental theatre that won huge acclaim in London in 1973, the film premiered in Ottawa at Film Expo in 1975, and then bombed at the Capital Square in early 1976.

But for the past year and a half, *Rocky Horror* has consistently sold out as a midnight feature at the Towne Cinema. At each show (now a bi-monthly tradition), about 200 have to be turned away for lack of seating (The Towne seats 500).

Paul Gratton was the Towne's program advisor back then, and he decided to book *Rocky Horror* as part of a four-film weekend midnight series designed to appeal to Ottawa's gay crowd.

"We just booked it because there was a transvestite in it. Somewhere I picked up the idea that the Towne had a gay following, so I booked four movies to show Friday and Saturday midnights for the two weekends. The other three films featured things like a 300 lb transvestite, and didn't really go over too well."

The last movie booked was *Rocky Horror*, and much to Gratton's surprise, it sold out. "I couldn't believe it. It's the only midnight movie that's sold out since *Woodstock*, and that only sold out once. *Rocky Horror*'s been doing that consistently ever since."

The publicity package for the movie contains a description: "*The Rocky Horror Picture Show* is an outrageous assemblage of the most stereotyped science fiction movies, Marvel comics, Frankie Avalon - Annette Funicello outings and rock'n'roll of every vintage. Running through the story is the sexual confusion of two middle American 'like Age' kids confronted by the complications of the decadent morality of the 70's, represented in the person of the mad 'doctor' Frank 'N' Furter, a transvestite from the planet Transsexual in the galaxy of Transylvania."

Gratton said most people are surprised with the show at first viewing. "The first time you're totally amazed because there's so much going on — it's a very cluttered flic. And then the bisexuality hits you. You don't expect a major film to be so overt about it, at least not from 20th Century Fox. Once you get through it four or five times, you either lose interest or you're totally deranged and can never get enough."

The line-up is almost as much fun as the movie. I went last Friday night with a group of friends and at 10:30 there were already a few hundred people lined up. There are even pre-*Rocky Horror* warm-up parties. The atmosphere is more like that of a rock concert than a movie, and the warmer the weather, the more people come in costume.

Everyone has a favourite character in the film (mine's Frank), and the daring or drunk sometimes dress up as their heroine. The Towne, until last Christmas,

gave prizes for the best costumes.

Last Friday night was cold, and few were spiffed up. But behind us in line were two beautiful maidens. Suddenly the air didn't seem so chilly, the wait so long.

They are Sue and Lori, both students. Sue is dressed in tights with black trim, complete with black fishnet stockings that seem to hiss at the cold night in defiance. Lori portrays a character in the film called Magenta, a servant. Sigh.

I ask flaxen-haired, spike-heeled Sue where she got the gorgeous pair of shiny black satin panties. "They're my mom's," she says. The girls have even brought their mothers along to see the show. Last time they came with friends in drag, but they stayed home this time cramming for a Commerce exam.

Other than a few people with face make-up, we were the only ones that night to don fancy duds. How did other people in line react? We were received with appreciative grins and an occasional "allright."

I got a front row seat, by midnight the crowd was impatient.

And then the scene everyone has been waiting for: a huge set of greasy red lips drifts onto the screen as the lights of the theatre dim. The movie has begun. The crowd's reaction is like that of a tickled child. They scream and whistle in anticipation of a certain good time.

Those same frolicsome lips introduce the story.

and something went wrong with Fay Wray and King Kong they got caught in a cellular jam, and then at a deadly pace it came from outer space and this is how the message ran: Science Fiction, Double Feature

The crowd know all the words to most of the songs and anticipate their favourite scenes with raucous applause. The best example is when Frank 'N' Furter makes his big entrance.

Everyone knows he's coming as the elevator of the mansion begins its descent. The music starts and the film cuts to a close-up of his jewel encrusted high-heel shoes keeping a steady, heavy beat on the floor. The crowd almost goes nuts in anticipation.

So why do they keep going back? Where else can you wear black lipstick and eye make-up and get a few of your fantasies lived out for the price of a movie?

Gratton thinks midnight movies are one of the last strongholds of 60's counterculture. I point out that the majority of the *Rocky Horror* audience are white middle-class youths, the sons and daughters of the people who babyst this country.

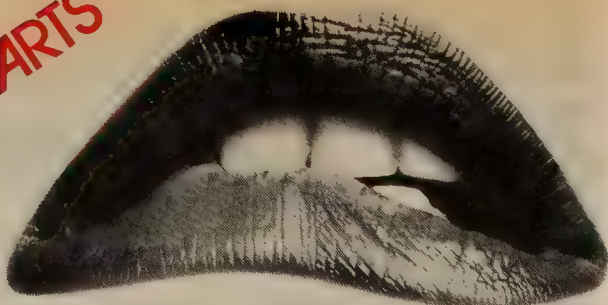
Maybe Frank 'N' Furter sums it up best in his finale:

Whatever happened to Fay Wray?
That delicately satin-draped frame
As it clung to her thigh,
How I started to Cry,
'cause I wanted to be dressed just the same.
Give yourself over to absolute pleasure
Swim the warm waters of sins of the flesh
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ARTS



THE ROCKY HORROR PICTURE SHOW



The Charlatan's Ron Shewchuk (right) meets Tim Curry (left) at the Towne Cinema.

The Lost Weekend on TV

Volume 7, Number 15 December 2, 1977

THE CHARLATAN



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Volume 7, Number 15
December 2, 1977

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Apartheid film showing: Protestors outnumber viewers; discussion cancelled

John Larkin

About 50 sign-carrying demonstrators gathered in the Loeb building last Thursday to protest the screening of a pro-apartheid film by the Political Science Forum.

The film, *Black Man Alive*, was made by the South African government to support their policy of apartheid. Also shown was an anti-apartheid film, *Last Grave in Dimbaza*. It was illegally made in South Africa.

The yelling and chanting of the protesters made the films almost impossible to hear, said Neil Maclean, VP Activities for the Political Science group. A discussion to follow the films was cancelled as a result of the noise, said Maclean.

At one point he said he tried to shut the room's door, but the protesters wouldn't let him. Carleton security guards were at the demonstration, but Maclean said they didn't interfere because they didn't have the power to.



Neil Maclean:

"They were infringing on people's rights which are an essential part of democracy."

Most of the 30 viewers stayed to see both films.

The protest was organized by the African Students' Association, the Caribbean Students' Association, with the added support of the Indo-Canada Club, the Women's Centre, and the Communist Club.

On Nov. 8 the students' association (CUSA) voted against the showing of pro-apartheid films on campus. As a result, Maclean said the Forum

voted to show an anti-apartheid film with the pro-apartheid film.

Maclean said the South African government defined apartheid as "the theory of separate development for culturally different peoples, in order to avoid conflicts."

Fayne Thompson, President of the Caribbean Students' Association said apartheid "is the system of separate development by South Africa. It is based on race and the treatment of Africans as inferior."

"The Political Science Forum is giving recognition to a racist, police state. Since Canadians know little about apartheid, their opinion would be warped by the film," he said.

Maclean said "the purpose of the Forum is to investigate different situations of political interest in the world. Controversial subjects should be looked at, and not be reduced to mere trivialities."

"Since apartheid is an emotional issue, only propaganda films are available. Everyone has a bias and the bias

continued on next page



Eme Ekekwé of the African Students' Association (left) and Fayne Thompson, of the Caribbean Students' Association (right)



Possible "bad experiences" in res concerning university

Anne-Marie Smart

University officials are concerned that a "bad experience" in residence may have driven 30 students to quit school and move out since the beginning of the academic year.

High School Liaison Officer, Pat O'Brien, has sent out questionnaires to the students, mainly qualifying and first year females, to discover their reasons for leaving.

"I'd like to find out whether they left because of homesickness, residence life, for personal reasons, bad experiences or a disenchantment

with university," O'Brien said.

"If they did have a bad experience here, I'd like to know."

"If they returned to their community not liking the university, word-of-communication could put Carleton in a bad light," he said.

Accommodations Officer, Helen Cavell, said 39 students have left residence since September, but she has reasons from only nine of them.

They moved off campus for "various reasons," she said.

"It can be cheaper to share a house and expenses than to live in residence."

The cost, including room and board, for a single room this year is \$1,834 and \$1,683 for a double room.

Cavell said the other 30 students did not indicate their reasons for leaving on the residence withdrawal form.

She said it could have been a combination of financial and course difficulties.

"Whatever it is, I hope the survey can tell us something and perhaps help to change the situation," she said.

O'Brien said he expects to receive some replies to the questionnaire next week

Council letter:

Lachance accused of inept leadership

Eugene Ellmen

Students' association (CUSA) President, Ben Lachance, has been accused of inept leadership for sending a letter to *The Charltonian* disagreeing with council's motion on the showing of pro-apartheid films.

"The least he could have done is not to say anything. In terms of leadership it shows his inept attitude," said Yousaf Ismail, a member of World University Services of Canada.

In his letter to *The Charltonian* last week, Lachance said he was directed to write on behalf of CUSA outlining its opposition to the showing of pro-apartheid films by the Political Science Forum on Nov. 24.

Signing his letter "not very sincerely," Lachance said "thus, on behalf of council and not on my own behalf (since I voted against all motions), I am writing this letter to *The Charltonian* and the political science forum."

Ismail said Lachance's letter failed to show the reasons why council opposed the showing of

the films.

At the council meeting CUSA moved to object to the showing of the films because "racism and apartheid in South Africa are contrary to basic human rights;

and... the showing of racist propaganda offends values of human justice."

Lachance's action increases the possibility that students will become polarized over the

issue, said Ismail. "He was trying to satisfy the Political Science Forum and the students."

"I don't intend to retract the letter because it is not my letter

continued on next page



CUSA President Ben Lachance

"Since apartheid is an emotional issue, only propaganda films are available. Everyone has a bias and the bias will come across in the films. You can eliminate bias by showing different viewpoints."

continued from previous page

will come across in the films. You can eliminate the bias by showing different viewpoints."

He said he felt the protest was legitimate, but he wasn't pleased with the way it was carried out. "I am not a supporter of apartheid, but they were stopping people from hearing what they wanted to hear. They were infringing on people's rights which are an essential part of democracy."

Thompson said, "We have the right to stand up and demonstrate. We were exercising a

basic democratic right. You cannot be rational against mass genocide."

Eme Ekekwe, President of the African Students' Association, said "what Neil Maclean is saying is that the rights of the Political Science Forum are more important than the rights of millions of South Africans."

"The people should not be able to see both sides because you always hear the pro-apartheid side on the mass media

"The Forum was wrong in

showing the South African justification for the inhuman treatment of blacks. This should be condemned," he said.

Thompson said the film, *Last Grave at Dimbaza*, shows South Africa as it really is, and is not an anti-apartheid film.

Maclean disagreed with Thompson's interpretation. He said Dimbaza shows the factors conducive to bringing across a bad image of apartheid, and the facts were selective for both films.

"People would not be aware of the cultural diversity by just seeing the anti-apartheid film; South Africa is still a tribal society," he said.

Thompson said he felt the demonstration was a success, and made people aware of the serious situation in South Africa.

"We tried to show our commitment to the sanctity of human life, as human beings

and as South Africans."

Donny Berkowitz, President of the Political Science Forum, did not attend the seminar, because he said he felt the films supported the South African government. "We are providing a forum for propaganda for the

South African government"

He said he was against the screening of the films, but he said the members of the Forum, had elected to continue the seminar "I am very upset and I will not go through this again" he said

LACHANCE

continued from previous page

to retract," said Lachance.

"I think it was buffoonery the way it was handled," he said, and "I think my main objection was that it was an irresponsible motion to pass."

Lachance said council made no plans to convey its opposition to the film showing, and called its decision "a paper motion."

"Why don't the mover and seconder support the motion?"

They could have written a long and detailed letter. I'm not here to be symbolic, I'm here to get a job done," he said.

CUSA'S VP External, Isa Bakker, agreed with Ismail's position and said Lachance should have written two letters. One should have outlined council's position on the issue and the other could have outlined his own.

She said she doesn't plan to take any action against Lachance over the issue.

"We can only hope that in the future he'll take the prerogative to write two letters," she said.

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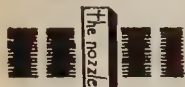
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Sock 'n' Buskin: Members dissatisfied with administration; president resigns

Robert Albota

The president of Carleton's theatre group, Sock 'n' Buskin, avoided impeachment by handing in his resignation Monday.

Robert Vaughan, a third year Arts student who has been heading Carleton's largest club since April, said he left because he felt members did not support him.

Vaughan's resignation followed his dismissal of administrative assistant, Katherine Fitzgerald, last week.

Fitzgerald, who produced the play *Everything In the Garden* last month, said she was not told why she was dismissed.

Vaughan said he fired her because she was "irresponsible."

He said she did not prepare an orientation show in September and overspent the budget for *Everything in the Garden*.

According to Sock 'n' Buskin Treasurer, Penelope Feather, *Everything in the Garden* lost \$1300. She said production costs ran \$800 over original estimates and the play brought in \$500 less than expected.



Vaughan:

"The play is the thing, the show must go on."

Feather said Fitzgerald's dismissal ran counter to the group's constitution because Vaughan refused to bring it to the attention of the executive.

Fitzgerald said she requested a non-confidence vote against

Vaughan. If it had carried, he would have been obliged to resign.

Vaughan, who said he will pursue his theatrical career somewhere else, said he did not resign because of pressure from members. He said he was tired of fighting apathy within the club and said members were not doing their share of the work.

"Being in theatre requires a certain amount of dedication that I think some of the people around here simply aren't prepared to give," he said.

In his letter of resignation, Vaughan said he was trying to run a theatre company for people who were serious about exploring new facets of theatre and interested in gaining a learning experience.

He said some members regarded Sock 'n' Buskin as a "self-indulgent recreational society."

"I have tried to run a theatre company, not a social club, nor a political forum," he wrote.

"The play is the thing, the show must go on." Cliché perhaps, but this is the sort of attitude I have taken and must be taken for Sock 'n' Buskin to survive," the letter said.

Fitzgerald said many of the group's members sided with her in the affair and would have voted against Vaughan.

"I did not want to see Rob dragged through the mud," she said, adding that Vaughan "doesn't seem to be very adept at communicating with people."

The former head of Sock 'n' Buskin's publicity committee, Calah Brooks, said she resigned from the group last week because she was dissatisfied with Vaughan's administration of the club.

Brooks accused Vaughan of running what was basically a one man show.

"Robert was turning into a dictator," she said. "He was just screwing everybody up."

Brooks said she disagreed with Vaughan's criticisms of club members.

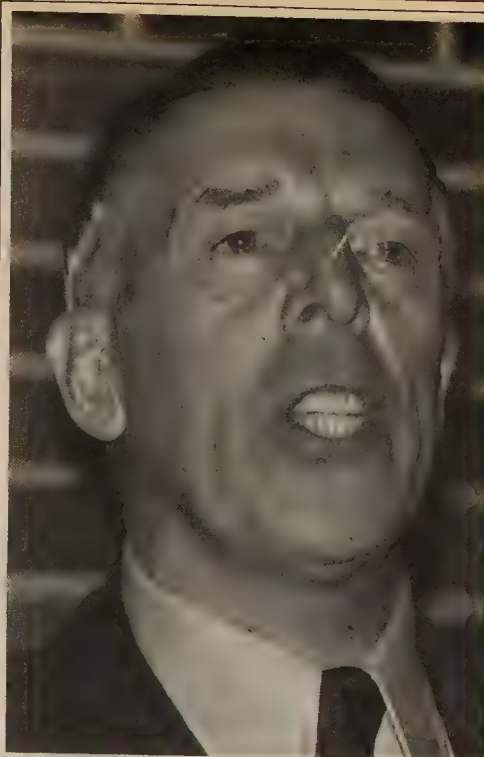
"The people were serious about doing theatre," she insisted. "The problem was that it was turned into a dictatorship."

She also denied that members are "apathetic," saying that Sock 'n' Buskin is made up of "keeners" who really are interested in theatre production.

At a meeting Tuesday evening, Feather was elected interim president until a general meeting is held Dec. 9 to decide the future of the club's administration.

Brooks said members are leaning towards a collective membership with last year's president, Andy Borkowski, serving as advisor.

Brooks accused Vaughan of being vindictive at the meeting. She said he asked that the club pay him \$300 to cover the costs of gasoline and the use of his typewriter.



Davidson: Corporations have the real power

Martin Mittelstaedt

The former leader of the postal workers' union (CUPW), Joe Davidson, amused a Rooster's audience Wednesday when he attacked everything from the "incompetent" federal cabinet to the injustices of multinational corporations.

Davidson told the 250 people attending the Lunchtime Speakers Series that "almost all the real economic power in Canada lies in the hands of corporations. That is the tragic truth," he said.

These companies control information, how goods are produced and where and how many jobs are created, Davidson said.

"Multinational corporations have no loyalty to any bloody country. They have loyalties to their profits," he said.

In criticizing the federal government, he poked fun at several cabinet ministers.

Davidson said the government is being run by a prime minister who acts "like the president of a banana republic."

The Minister of Labour, John Munro, has to run to a washroom every time he faces a problem and sweats profusely when he comes under critical questioning, he said.

As for Solicitor-General Francis Fox, Davidson said, "just think of how he's being used. His name is appropriate."

Davidson said he could give Post-Master General Jean-

Jacque Blais hour long lectures on how the minister has "messed-up" the post office.

Davidson said he was "amazed" that one million of Canada's 11 million workers are out of work.

"What kind of society would deny one-tenth of its workers the right to produce wealth?" he asked.

He proposed unemployment could be reduced if the government implemented: a 30 hour work week with 40 hours pay; affordable housing developments; penalties to corporations that offer overtime; a lower retirement age, and increased social security benefits.

He also said Canada should have an industrial strategy to boost manufacturing and reduce our dependence on the export of raw materials.

A member of the audience asked Davidson what has happened to the labour movement since last year's day of protest.

"They aren't doing the job they should be doing," Davidson replied.

They should have called for a general strike then, he said, and stayed off work for weeks.

When asked if the present leader of the Canadian Labour Congress (CLC), Joe Morris, has the "balls" to lead workers to a better position in society, Davidson replied: "No, but thankfully he's leaving."

Referendum on refundable student fees a hoax

Eugene Ellmen

Posters calling for students to vote in a referendum to decide whether student fees should be made refundable and whether financing of Radio Carleton (CK-CU) should be dropped has been called a hoax by students' association (CUSA) President Ben Lachance.

The unauthorized posters, placed on the walls of at least two campus buildings, indicated a fee referendum would be held Dec. 8 and 9.

"You will be asked two questions," the poster read.

"1. Should Student Council fees be refundable if students are not satisfied with council's performance?"

"2. Should the Students' Association continue to fund Radio Carleton?"

"Remember, your Students' Association is your voice" the poster continued.

"Through services such as Radio Carleton, the students' directory, The Charlatan, the Unicentre, and The Pub, CUSA is working to anticipate your demands."

"These services are in jeopardy if funding becomes intangible."

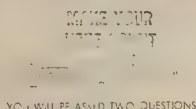
At a University of Waterloo referendum held four weeks ago, a majority of students voted in favour of refundable fees.

Student federation president, Rick Smit, has predicted 40

percent of next year's Waterloo students may request refunds.

He said this may force the university administration to close down the student federation.

A hand-drawn facsimile of the CUSA stamp, which usually



appears on authorized notices, was placed in the lower right corner of the poster. Lachance called the stamp a forgery.

He said he did not know who was responsible for the posters.

"It's a hoax of sorts," Lachance said. "I'm not sure whether it's a joke or something more malicious."

Council members found several of the posters in Southam Hall and tore them down.

The Charlatan also found one Monday, posted near the tunnel entrance of the Arts Tower.

Government and Inco working together at worker's expense

William Stewart

The Inco layoffs in Sudbury have been driven from the headlines by police scandals, but Bill Stewart, leader of Ontario's Communist Party, said the painful realities of the Sudbury situation will remain long after the RCMP headlines are forgotten.

Addressing a small audience at Mike's Place last Thursday, Stewart said the government is working directly with corporations like Inco to build up corporate profits at the workers' expense.

Inco is now sitting on \$325 million worth of deferred taxes, he said.

Stewart said the federal

government is financing the export of capital out of Canada and Canadian jobs are being lost as a result.

The senior vice-president of Inco, Walter Curlook, in an interview with the Toronto Daily Star last month, said Inco received about \$79 million from the government in export credits to help build mining projects in Guatemala and Indonesia.

Inco has made \$1.2 billion in profit from the labour of Sudbury workers, Stewart said, but this is now free-floating international capital which doesn't benefit Canada or Canadians. Canada, he says is where Inco chose to lay off workers.

Cutlook said Inco hesitated to lay off workers in Guatemala and Indonesia because of possible political repercussions, such as government takeover. However, he said they feared no such repercussions in Canada.

"We weren't asked about the shipment of capital to Guatemala or Indonesia. We have not been taken into the corporate boardrooms in any part of this country or in any place in the world where the decisions have been made which have led to this economic crisis," Stewart said.

He said the Sudbury problem is one typical of "capitalist overproduction. We're being asked to accept the responsibility, and working people are increasingly saying no."

Stewart wants to see Inco become nationalized, but he said he doesn't want the cor-



poration to be put under government control. Representatives of the community and the working class

must be on the board of control, he said, if democratic public control of the corporation is to take place.

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Press partly to blame for Northern Ireland violence

Kimberley Bates
and Sandra Berry

The press is responsible for a large amount of violence in Northern Ireland according to the Recent Chairman of the Northern Ireland Labour Party, Brian Garrett.

Garrett, now a practicing Belfast lawyer and a member of Northern Ireland's Human Rights Commission, told a small audience in the Senate Chambers last Friday that many people in Ireland blame the press for causing the amount of violence in that country.

While he said he does not advocate censorship, he cautioned that the press must reassess its relationship with the people of Northern Ireland, and develop more awareness of its social responsibility.

"Freedom of the press is one kind of freedom, but it does not mean the press is free to do what it wants," he said. "The freedom of others to be free from fear must also be considered."

Garrett said one of the reasons so much violence appears on the news is because journalists really believe the public wants it.

He said the media have taken sides and, as a result, religious stereotypes are being used in reporting the issues.

Journalists, he said, "cannot expect to be totally objective."

"They are human beings and, although they are objectively reporting what they see and hear, they cannot help but be

affected by their personal feelings.

"They are affected by the animosity themselves."

He said the media must make an effort to concentrate on the real issues and not the violence itself.

However, he pointed out instances on television where even fair and reasonable reporting has left its results on the street the next day.

In one instance, he said, a prison official was killed after being interviewed on television the previous night.

Garrett noted that Northern Ireland's papers support different factions.

He said The Belfast Telegraph, an evening paper with the largest circulation and the most moderate viewpoint,

advocates a sharing of power between all religious communities.

He called the other two major newspapers more "reactionary" because they take opposite sides in the religious conflicts.

He said The Belfast Newsletter supports the Protestants and the Irish News supports the Catholics.

"Although the publishers agree the time has come to look for solutions, they have reached an impasse because they are all convinced they are right," he said.

"There are no easy conclusions or solutions," he continued. "But instead of publishing and be damned, why not publish and let no one be damned?"



Brian Garrett

Danson confirms U of O, U of T "bugged"

OTTAWA [CUP] - Defense Minister Barney Danson confirmed Nov. 24 that the RCMP and Canadian Forces bugged the Universities of Ottawa and Toronto in the early 1970's.

The University of Ottawa was bugged for about three days in 1970 to provide the two intelligence forces with access to conversations of people using the student assembly room in the university's administration building.

Adrian Potvin, a university security officer at the time, said the bugging devices were in-

stalled in the ceiling of the room which was used mainly by political science and social science students and faculty.

He said the operation was aimed at four or five students in particular, one whose father was in the foreign service.

Potvin, who served in the RCMP before working at the University of Ottawa, said the bugging was done with the co-operation of several people responsible for security at the school.

Yvon McNicoll, head of security at the university said he

knows of no bugging operations at the university at any time in the last 10 years.

He also denied Potvin's allegation that his department had a working relationship with the RCMP.

Danson said there were at least four similar operations involving military personnel until 1972.

He said one of these bugging operations took place at the University of Toronto.

But he said they couldn't be termed illegal because the Protection of Privacy Act did

not take effect until 1974.

Danson said the bugging operations and secret activities were undertaken at a time of civil disorder, but admitted they were the wrong thing to do. He said such activities are no longer happening.

John Tysuk, president of the University of Toronto said he would contact Danson to find out when the bugging occurred, for how long, and why.

"We've heard rumours of bugs in our offices, but nobody took it seriously," he added.

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COVER STORY

Going through the proper channels

What could be easier, on the first snowbound weekend in the winter of 1977, than snuggling up to your Sony Trinitron Plus and switching to the American channels? It's Thanksgiving Stateside, as well as the last week of the ratings sweeps, and the networks have stuffed their schedules as tight as turkeys. Every program a winner? No, some of them actually are turkeys. So there's just enough time to turn to the true north strong and free for the big game. La Coupe Grey au stade Olympique. So tug the talking furniture over close enough to your bed. You won't even have to disturb your eiderdown puff to twitch the channel selector. Get munching on that bag of bean sprouts before they go bad in the fridge, and stay tuned for the colour commentary.

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Rolling Stone

CBS

Rolling Stone, the youth culture magazine which once raised parental questions and eyebrows, turns to an electronic medium to celebrate its tenth anniversary. Using a select group of artists and performers, the show perpetuates the unique perspective of a publication without a past presenting popular music without a future.

The opening segments bring this message home. First, comedian Steve Martin, that new, more respectable and sophisticated version of George Carlin, growls at the corporate feet of Donny Osmond. This is followed by a mish-mashed medley of Beatles songs featuring the beautifully haunting Long, Long, Long sung among the ruins and decay of a false battlefield scattered with token political activists dressed in crisp theatrical costumes. It's an added bonus to watch two figures wearing rubber masks of Richard Nixon and Henry Kissinger sing and dance their way through Back In The USSR. Surely this will promote an intense longing within the viewer for a reunion of the Fab Four.

Nevertheless, there's no attempt to encourage the current trend to look nostalgically at the recent past (see The Sixties from Random House-Rolling Stone Press Books). Indeed, one skit involves Martin demolishing the 60's with his fresh and original humour (some of which predates that turbulent decade) while sitting on a platform marked with peace signs.

Consistently through the show, the

producers exploit the artificiality of the medium and its never-ending potential for overusing visual effects. The rendition of Life In The Fast Lane is marvelously surrounded by the gloss and soft floating glow associated with various panty hose, fantasex adds.

The more entertaining moments, however, are uncluttered, where performers are left to their own natural resources. Richie Havens and Yvonne Elliman sing an inspired Here Comes The Sun. Bette Midler, Art Garfunkel and Gladys Knight and The Pips perform in live sets pre-recorded at LA's Roxy Theatre. Martin Sheen reads the powerful involving story of a Vietnam war vet.

ROLLING STONE

The program's big influential advertisers, responding to the magazine's matured mass-market appeal, have created special commercials to complement the program. Marantz Inc. must be lauded for blatantly lifting certain techniques from Star Wars. Undoubtedly the viewer will be confronted with encounters of a similar kind in future.

Further entertainment is provided by the curiously mindless thoughts of LA Police Chief Ed Davis, a less than subtle salespitch for transcendental meditation by Beach Boy Mike Love, and an embarrassingly inane editorial concerning the search for God.

The show's closing moments, as if in some deliberately cruel reversal of the children's fable, present us with only the King's (Elvis) chemical and glittering costume: a hollow tribute to itself.

(Parental guidance advised.)

Last Sunday's game proved, however, to be pretty well handled. Oh, there were the occasional lapses into the lame brand of jocular buffoonery that mars so much of Canadian football coverage.

An sideline camera man picked up a Grey Cup celebrant sporting a gorilla suit. The always sharp Don Chevrier (Chevy to his press-box conspirators), CBC's play-by-play commentator was happily visited by a good one. "Hey, that looks like Don Whitman (CBC's sideline colour man)," he cracked.

But mostly the coverage was thankfully free of the bridge game chatter that usually passes for colour commentary. CBC's always dependable Frank Rigney was present and although the game, won convincingly 41-6 by Montreal Alouettes over the Edmonton Eskimos, required little in-depth analysis, Rigney again proved himself to be the premier analyst of line play in football.

CBC's Ernie Afgan and Dons' Chevrier and Whitman and CTV's Bill Stevenson worked the crowd and sidelines. Previous games at Olympic Stadium have seen the stadium itself emerge as the leading actor in the game. Montreal was an acute embarrassment to the league for years and subsequent to the Alouettes' prosperous move to Olympic Stadium, television commentators have taken to excited descriptions of crowdnoise and breathless praise of the stadium's architecture in much the same manner a proud parent would dote over the success of an ungainly child.

Last Sunday, however, the media foursome remained coolly oblivious to the crowd of 68,000's booze inspired cacophonous din.

The commentators missed a few things unfortunately. The Olympic Stadium astro turf was made for baseball. There's a grain to it that allows for true baseball bounces across the playing surface. When frozen it becomes exceptionally difficult to negotiate travelling with the grain. Players from one end, therefore, floundered about like flocks of ducks landing unexpectedly on ice while their opponents travelling against the grain did so in relative ease.

Our Grey Cup commentators made several murky allusions to the problem, saying that one end was more slippery than the other. But, they never explained why, thereby confusing the hell out of millions of viewers who must have thought the Eskimos lack of success was due perhaps to the tilting of the playing field.

Sunday, 8:00

The Hobbit

NBC

Peter Larrick

Five years and \$3 million later, The Xerox corporation has been kind enough to bring us the first visualization of J.R.R. Tolkien's The Hobbit. It's the most expensive animated production ever.

But this wasn't a \$3 million production. As one friend put it, "Well... it was good, but not that good." For anyone who has read The Hobbit, the show could have been nothing but a disappointment.



Rankin-Bass Productions' creation was 90 minutes worth of the traditional battle between good and evil. (Guess who won?) That wasn't much more than the usual Saturday morning cartoon fare, but Tolkien's The Hobbit is much more than that. I'm not talking exclusively about that old allegory, ie: "Are hobbits a symbol for man?" The English Lit buffs and psychologists can struggle with that.

Rankin-Bass kept its promise of not inserting their own material into their adaptation of the original Tolkien narrative. Instead, to fit the limits of TV time, certain events and characters were expunged from the table, to the detriment of all.

The opening scenes clearly introduced the main actors: the hobbit, Bilbo Baggins; Gandalf the wizard; and the dwarves, Thorin & Company. Their mission is to travel to The Lonely Mountain to regain the treasure-laden kingdom of Thorin's grandfather, taken over long ago by the dragon, Smaug.

Their perilous adventure followed: an encounter with trolls; the stay with the elf-friend Elrond, who helps them decipher their map; goblin problems; Bilbo's riddle contest with Gollum and his discovery of a magic ring; the killing of Smaug; and the final battle involving everyone (perhaps every thing is a better word).

That finale was consumed with a strident moral pitch: war is a bad thing, and gold isn't everything. And, of course, there was a plug for the anticipated TV sequel, a version of Lord of The Rings. Gandalf's statement "This story has not ended but is only the beginning" left the door wide open.

The visual characterizations were only adequate. Certainly Gandalf looked the wizard. The trolls were even uglier than expected, but the goblins bore a striking resemblance to one of Bugs Bunny's old rivals, the Tasmanian Devil. Even though Smaug's voice was vicious enough, its head resembled more that of a pussy cat than a dragon.

Gollum was the best drawn character, but his voice was garbled. Much of the

continued on next page

Sunday, 1:00

The Gray Cup

CBC/CTV

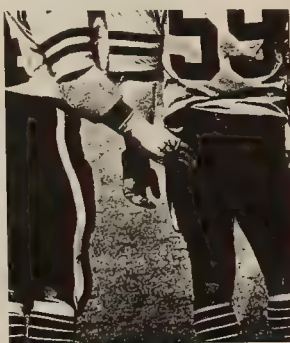
Stephen Cole

ABC Sports' Director Roone Alridge has allowed that televised football has a finite appeal. Trotting out a by now dog eared page from the book of McLuhan, he argues that the key to football's marketability lies not so much in the games covered but rather in the people and methodology employed in covering them.

If one pays any attention to Alridge's dictum, it logically follows that last Sunday's Grey Cup game, co-produced by the notoriously bad CBC and CTV football production teams, would receive a minuscule viewership, indeed. But just as everyone is Irish on St. Patrick's day, everyone is a football fan at Grey Cup. The game was taken in, no doubt, ad mare usque ad mare.

A list of the aforementioned networks' ham fisted commentary and verbal malapropisms in the pursuit of football coverage has never been adequately chronicled. Fans of blooper humour undoubtedly savour the classic Bill Stevenson, Dave Braggins interview from the 1975 autumn classic.

B.S.: "I'm at the Montreal bench and



with me is injured Alouette guard Dave Braggins. Dave broke his jaw in last week's eastern final in Ottawa... Dave, it must be hard to sit here on the sidelines and watch the rest of the guys out there playing the big game."

D.B.: "Weh, eh id ree hah. Buh ah ereone oohs, enureas ah pah oh de gham..."

Others can point to CBC commentator Tom McKee's straightfarming of an all too curious spectator after McKee's on field sign-off as the quintessential journalistic faux-pas. Well, I suppose we all have our favourites.

continued from previous page

Surprisingly, it's the main character, Bilbo, that's most poorly developed. Producer Arthur Rankin told the *New York Times*, "The title of the picture is 'The Hobbit,' our star is the hobbit, and the hobbit is what the picture is about. He's a catalyst to all the bizarre things happening to him." But what he presents us with on-screen is a simple, weak-kneed bungler, a character who fails to be transformed during the course of events.

Other production companies have wisely shied away from Tolkien's work. MGM tried and gave up. Walt Disney considered the Hobbit not their kind of humour. Both were afraid of the resentment their production could arouse in Tolkien cultists.

The work's cut out for these people. After Sunday night's disappointment, it's going to take a great deal to get Tolkien fans excited about any more animated hobbits.

Phil Shaw

The Doonesbury Special gently pursed its lips and blew yet another farewell kiss to the 60's. From the moment Zonker hailed the end of an era by announcing to the assembled members of the Walden Commune that no one was into organic gardening, macramé, or even group sex any more, it was obvious the show was to be a warm-hearted pot-headed reminiscence. Zonker's advice was to disband Walden; go forth, multiply, and buy condominiums.

But as usual there was no reason to take Zonker seriously. Instead the show reacted to his words of wisdom by veering off into a Doonesbury's Greatest Hits: the student at the Walden Daycare Centre coming to terms with the fact that she too could grow up to be a building contractor; the Rev Sloan's annual rock pageant in which the role of the baby Jesus was played by a 40 watt light bulb; the time BD's fave footballer died out there on the field during The Game of The Week.

This rehab of old giggles was fine. Trudeau, then, stretched some of his narratives to give them a new, distinctly 70's feel. In one sequence, BD's wimpy college football team suffered a series of game-delay penalties and then a touchback. It ended with BD down on his knees, on-field, crying. Zonker emotes "catharsis, BD, catharsis...go with the flow, man; with the flow...Americans just don't understand the validity of failure."

It's this wordmagic that's always been the power of *Doonesbury*. Constantly, Trudeau matches just the right catch phrase to the moment, only rarely missing the beat of his characters. He gives them a vocabulary that's a dic-

Trudeau's success is not only in packing Doonesbury with language and meaning. It's that he manages to do so within the tight and small boundaries of comic strip size and time. The tone is always without pretense. The characters wage a running battle with their own self-concepts, living their foibles and even failures very consciously.

Trudeau holds up mirrors. His most powerful one is television. Repeatedly, his characters are placed in a TV context: press conferences, Senate committee rooms, in a TV show, or just watching TV. An animated *Doonesbury* on TV is very appropriate.

Animators Faith and Jack Hubley, and Trudeau himself, made that translation effective. The tone of the strip was preserved particularly well in the voices of Mike and Zonker: both young tenors, one lightweight, the other, whimsical. Zonker's walk, too, set his static, on-page character free. It was a sloppy, Jimmy Stewart, loose-jointed lope.

The Hubleys painted all the characters in bright primary colours, accenting their prominence against sketchy, almost white backgrounds. Their work also seemed to pay tribute to two of their contemporaries: Ralph "Fritz The Cat" Bakshi, and Canadian Caroline Leaf. A walk which three football players take in the tunnel to their field resembled Leaf's fluid, colour-wash style of animation exemplified in her *NFB*s short, *The Street*.

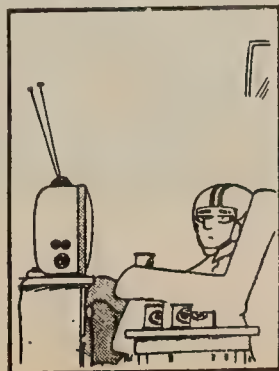
Cartoonist Bakshi's dabbings with the fantastic show through in two sequences. In one, Joannie washed the dishes while explaining how she left her husband one fine day. As she talked, her sweater and slacks metamorphosed into a dress and apron, sending her back to the time she produced her one final plate of perfect golden brown french fries. The ghost of Joannie past then slowly drew that plate out of the dish water in front of her

In the programs' opening sequence, a Jimmy Thudpucker concert, we were taken on a freely flying ride through a drum kit and down a guitar's fret-board. Here the Hubleys set animation free of its usual construction, not by reproducing life in a series of moving pictures as film does, but by springing the camera trap and venturing where no camera could go. Even supposing the existence of a camera small enough to fit between fret and strings, film could not achieve this sequence without a few edits, certainly not in one long take.

Thudpucker was most often used to set the tone of this reminiscence. His Dylanesque acoustic performance at an anti-war rally, complete with "Spiro for Fuhrer" placards, best expressed the 60's.

But Mike is given the last word. No, he says, the movement isn't dead. All the people haven't gone away. Instead, he says, they're out there caring in different ways.

This couplet is the only time Trudeau's wiley wordsmanship fails him. This sentiment is a lame one, limping along beside all the others that worked so well. Why do didactics always fail?



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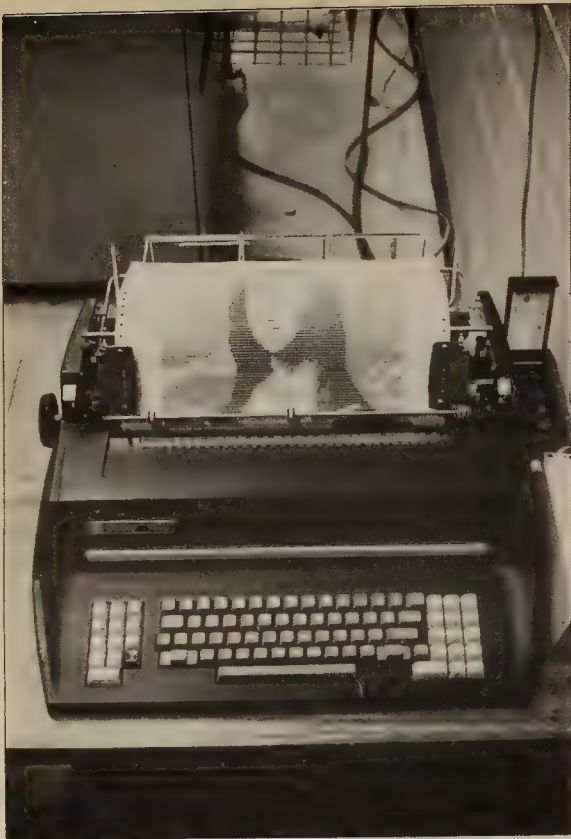
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ARTS poetry

for g. ripley, the poet

your poem's a Pietà
carved from beef.
tomorrow maggots will enjoy
its theme.
your poem is useful as the shattered mirror
favoured by drunks in the washroom
of the Luckey Gardens.
the poem is an olive
desired by fat-bellied starving children.
it hangs
beneath the post-war birthrate
like a plaque,
it grins with teeth,

it rots, but over it
no ignis fatuus glows.
your poem's a Pietà carved from beef.

John Dunn

screaming til it's blue
my heart knows not
a colour
shapeless in its seams
it blurts out
love of me
it will never know
will never feel
and so we go
beating and burping and squelching
and aching and moving
and moving
on and on

Ron Shewchuk

the complaint

you look at me
and your eyes are hoarse
but adamant
bystanders recounting details
of the outrage
for bored detectives

your words feed, chirp
in my brain
like stowaway cock-roaches
in the popcorn at
the Capital Theatre,
where we just were.

your teeth
implore my neck to bleed,
but obtain the aftertaste
of bad tomatoes:
the flavour of bronze

we grapple
under the sea. your love
is a feather
which floats for a time
on the smooth surface.

John Dunn

Your phone calls find me,
somehow,
through this jungle
of area codes
to finger the tender sore
deep inside-
covered in a plaster of skin.
I wonder how,
that in so many years,
you keep this tenuous connection alive.
Maybe you have some sort of
elongated umbilical cord
stretched under the Atlantic,
like telephone cables.
I can still hear you,
even with the thick static
clouding over your words.
You sound like a radio broadcast
from space,
for the panic you send through my blood

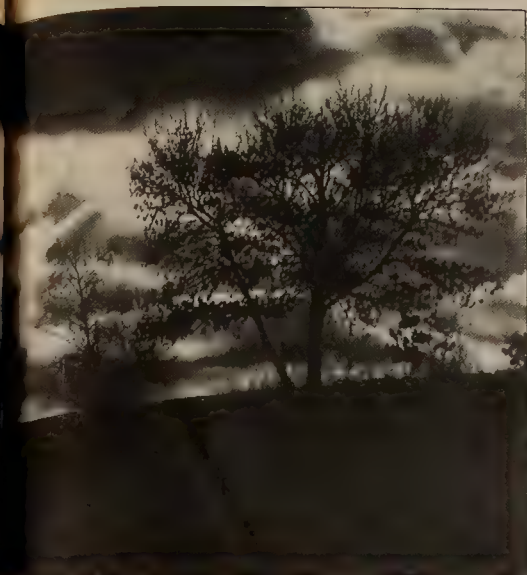
John Ramlochand

14 yrs. old-Summer Camp

Alfie aims with his long knife
and half hacks through the neck
of a chicken I am holding
upsidedown. The thing
wings six feet in air,
a spasmodic death-
flop on pine needles,
six city girls face the lake
& scream.

Through dinner
we imagine the bloody innocent
an angel, flapping beyond firelight,
and later
sleeping under canoes
We're more afraid of a guardian than a ghost.

Misao Dean



February

Shivering
in the shadows
of your paling room,
I draw a discarded
denim jacket
to my chest
and watch you-
cocooned in a scarlet
comforter-
cradle a dream
beyond the
cool clutches
of a
comfortless
winter
wake

Mary Deptuck



POPULAR PHOTOGRAPHY

Unhampered by the eye's star-fractured lens
these tones, from perfect black to total white,
exist in a range of their own integrity.

Conceived in tiny, negative frames,
enlargement became an organic process.
The glossy shades grow. The edges are so clear.

An image burns in the retina, developing
in the safelight's red womb, like life.
Immortality fixed on the paper; critical
focus sharper than any surgeon's knife.

Dayv James French



REVERSE CHIC

Reverse chic is
emptying your piggy bank
realizing that,
even if you saved until Monday,
you don't have enough pennies
to go to Mexico.
So you do the next best thing.
You shave your head
right down to the bone
and tell all the other kids at school
that over the long weekend
you had a lobotomy.

Dayv James French

For my love I bring you words familiar
as the veins of a small leaf or a worn tattoo,
stretched with the thin sinews of a leaf or an echo,
small crippled words nestled in my skin,
words with the blunted edge of stone and the length of wire
echoing the electric curl of your laughter,
words rapidly consistent like small waves of escalators,
small hungry waves dissolving into sand,
into the uneven breath of feathers and stones,
words unbidden, contrived, demanded,
erect in the pale grey shadows of cementeries,
simmering on the hot tactile skin of the pavement,
continuous in a long cool telegraph of rain,
words not so long and cool and even,
shuddering and helpless in the cloth of a wide embrace,
helpless in the current of small natural atrocities,
in the parallel strangle embrace of saplings,
(thinking they could find you or the smallest of you)
in the frantic embrace of a fish to a dock, to the sand,
to the wind, to the sun, to a thin stretched tent of scales
hollow on a bleached dry hull of bone,
for my love (that I might find you or the smallest of you)
I bring flower stalks, letters, straw cages,
leaves, candle tops, untied ribbons,
lights without lightbulbs, clocks without faces,
needles without thread, uncoiled springs,
leaves without branches, pens without ink,
wings without feathers, kites without strings,
I bring, for my love
that I might find you
(or even the smallest of you)

Ian Filewod



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EDITORIAL NOTES

600 words

Radio Carleton is worth it

Hello agin, faithful readers. As you may remember from last week's episode, The Charlatan carried three articles on Radio Carleton, none of which was supposed to be flattering, and all of which addressed themselves, in one way or another, to the question, "Is Radio Carleton worth it?"

The first item dealt with the results of a journalism media survey which revealed that 13.9% or approx. 1200 full-time Carleton students consider CKCU-FM to be their No. 1 radio station, as opposed to any of the other 12 stations in the Ottawa market. Now you tell me: what other CUSA sponsored activity can boast a staff of 100 student volunteers whose efforts are enjoyed regularly (i.e. daily) by more than 1000 other students? Hmmm. Let me put it another way. If CKCU's off-campus support is anywhere near the percentage of on-campus listeners, Radio Carleton has an audience of more than 90,000 people. Not bad, eh?

The second article concerned itself with Radio Carleton's budget, and to read it, one would think that the management of CKCU-FM couldn't care less that the station's advertising revenues are lower than expected. Of course such is not the case. Unbeknownst even to eager Charlatan reporters, Radio Carleton management revised its original budget in late September and presented a plan to the station's board of directors which would see expenses drastically reduced for the remainder of this fiscal year, including unhealthy cuts in salaries and honoraria. In other words, we have every intention of balancing the budget, and will make whatever sacrifices are necessary to do so.

And then there was David Waisglass:

1. Well, gee whiz David, it appears that Radio Carleton is regularly listened to by about twice as many students as there are in the Faculty of Journalism - according to their own survey!

2. This may be news to you Dave, but it has been the experience of Radio Carleton, over the past seven years or so, that students sitting in lounges or at the tunnel junction are usually talking eating, reading, doing school-work, or staring at one another. By and large such activities preclude attentive listening especially when one considers the high turnover in bodies during, say, a half-hour.

No Dave, the closed-circuit system is basically a background service with a captive audience, comparable to a musak system in a Loblaw's store. CKCU-FM,

on the other hand, competes fairly for students' attentions; we want students or anyone else to LISTEN because they freely choose to do so, not because we stick it in their ears. Students are NOT mindless sheep Dave, and we find it infinitely more satisfying to respect them as the adults they are

"...we have every intention of balancing the budget, and will make whatever sacrifices are necessary to do so."

3. Hey Dave, if you think that Radio Carleton's first consideration is not the students who control, organize, program, and help pay for CKCU-FM then please come on up to the station and explain your reasoning to the 100 or so students who work here. Hell, for a long time now they have been sacrificing their time and energies with the conviction that a radio station owned and operated by students is a student radio station; that programs produced by students are student programs.

4. About the Citizen ads

Dave. You should understand that CKCU and the Citizen have a "contra" arrangement whereby the station provides x dollars of advertising service in exchange for an equivalent amount of advertising space in the paper. Now, doesn't that make you feel better? No student monies are being spent on Citizen ads. Oh, and by the way we have the same arrangement with Ottawa Today, just in case you were wondering.

5. I hate to bust your bubble, buddy, but if you had done your research a little less passionately you doubtless would have discovered that, in fact, Radio Carleton cost students substantially less last year than the year before and with any luck and a lot of struggle, it will cost less this year than last. Just wait and see.

6. I'm sorry that you know so little about CKCU-FM Dave, and I'm sorry that you don't listen to the station. If you did you just might find something that appeals even to your discriminating tastes. Heck, we might just be "playing your.... Dave?...Dave? David can you hear me?... Are you listening? (knock, knock, knock.) "Dave's not here!"

Randy Williams
Stn. Manager
CKCU-FM

'Tis the season of the mark-up

God, if it isn't another jaded story on the true meaning of Christmas. Well, it isn't.

After all one can only personalize 'Christmas' meaning. Imagine someone with all the answers. This must be Christmas!

Recall your days as a ram-bunctious youth, when Christmas meant a tour course meal, spent with God knows, the most boring uncles and aunts the season could conceivably generate. But to save the day, like the calvary in The Last Of The Mohicans, were all those presents. For those who were ever given any.

Ever notice how "uncool" the commercialized elements of Christmas became as soon as those presents became your deficit. If not the season to be jolly, then truly the season to assess one's friends.

Now please, don't tell me commercialization hasn't been

on this trip all along. For insul-tating one's common sense is truly the lowest form of defamation.

One will never forget Grade One and its obtrusive teacher with her paperback catism text. Where even the three kings succumb by showering less with riches. Would not the gracious and relentless love of the kings have sufficed the season's lust. Not to mention their painstaking hike, sans Holiday Inn, in this desert, guided by some sleazy star on the blink. Wasn't it documented somewhere these were the three wise men?

Stop and think a moment. about the diverse significance Christmas entails to all who celebrate the occasion. The existentialist might paraphrase 'tis the season to be jolly as a recess from work, with pay! Get juiced Christmas Eve, and
continued on next page

letters

Peer Counselling article misleading

Letter to The Editor:

This letter is in regards to the omissions and errors in your article, "Peer Counselling Centre Gets Canada Works Grant" (Vol. 7, No. 14)

It is unfortunate that you stressed our financial situation without adequately explaining who we are, what we do, where we are located, etc.

The article is also misleading. It states that the Centre 'provides counselling on birth control and other sex-related matters' when, as well, we do counselling on problems related to stress, loneliness, personal problems, etc. plus presenting workshops on nutrition, women's self-help and women's self-defense.

There has been a large and growing response to the Centre and therefore the amazingly low reported '20 people have visited the Centre this year' is not only extraordinarily wrong but unfair to those volunteering at least 10 hours a week to do peer counselling.

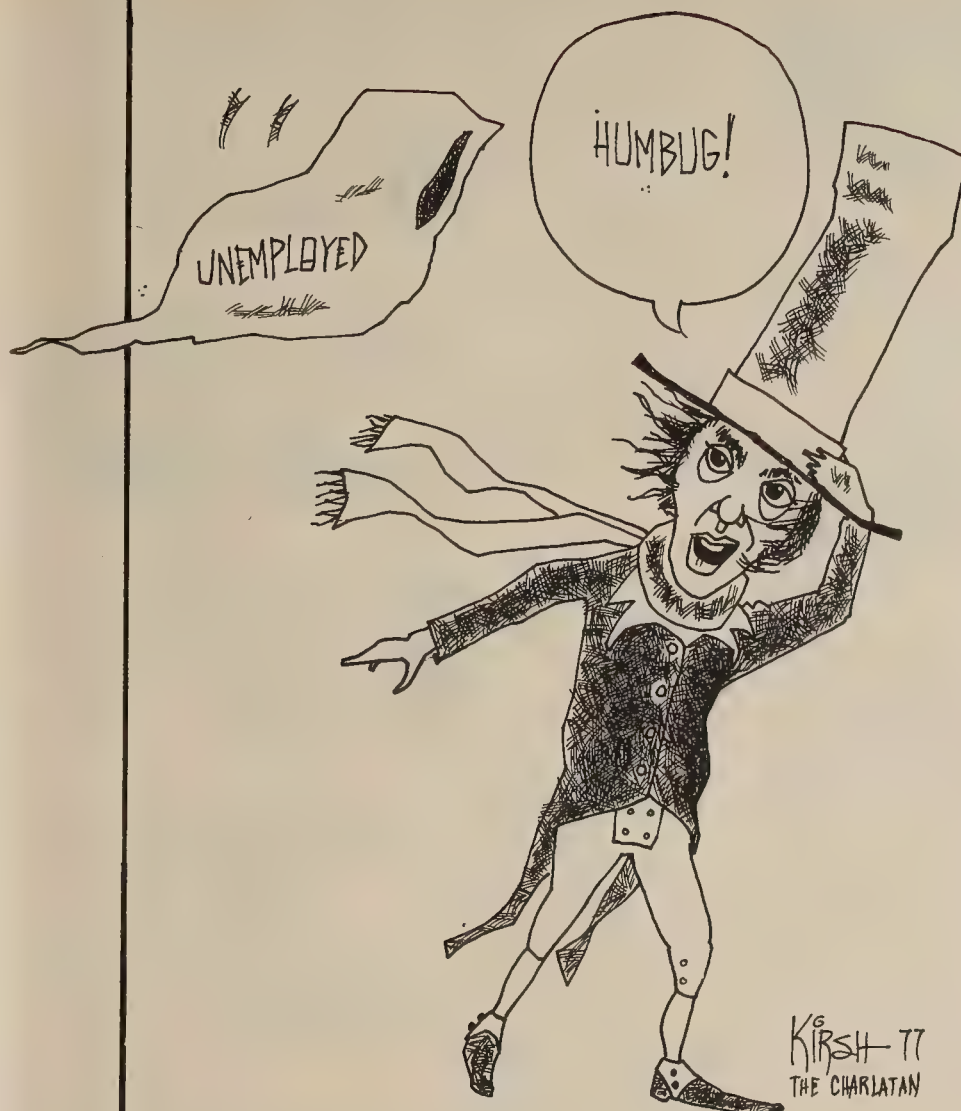
The fact that the Centre was able to get such a large grant, has had the support of Health Services, CUSA, the Ombudsperson and others, adds credibility to our existence, a thought that seems to be missing from the Charlatan article.

Sandra Chatterton
Wayne Spragg
Marlene Fish
Coordinators,
Peer Counselling Centre

Editor to the Letter

The story never pretended to be an in-depth look at the Peer Counselling Centre. It was a story on the centre's grant. A spokesperson for the centre told two Charlatan reporters at separate times that "about 20" people had visited them.

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.



600 WORDS

continued from previous page

awaken on your front porch with the neighbours' cat licking the green from your lips. Then the merchants make their annual investment in Bic 29 cent ball point, after all, t'is the season of the mark up.

Where was Christmas derived from in the first place? The birth of Jesus Christ? Prophet, son of God? It would appear evident, seeing how the word Christ-mas embodies the name of the genesis himself. Now we know

who to attribute this 2,000 year charade to.

Who was Jesus? An extraterrestrial being? Hardly, let alone the son of one.

Jesus was a prudent man, an individual extremely gifted with intelligence, eloquence and passion. He laid down some thoughts, that if actuated ultimately could save us from a certain degree of deterioration. Jesus creation of God, his father, was an optimum tool. What better way to elicit the confidence of a populace who believed everything from the "Sacred Cow", to transforming water into wine.

Thus Jesus sets out with a colourful long term objective. Salvation for mankind, from all the decadence, corruption and dissolution transpiring then, and to come.

New York slums, Chicago and Motor City are just some of the highlights of his success.

The amusing aspects of Catholicism, and most perverse is the suggestion we unquestionably invest our souls, love and total belief into some metaphysical existence.

Today's madness consists of Christmas commercials transmitted from frequency to amplitude modulation, cash

registers saturated by green stuff and even an Elvis Presley compilation album of your fav Christmas hits-seen on most Zeller store windows everywhere.

Meaning, you ask? Well let us immerse into the happy spirits, and may God deliver us from evil-amen.

Buono Natale

Luciano Frangione

Rape film presentation put in wrong context

Letter to the Editor

After reading Dianna V. Dundzys' letter criticizing the showing of "How To Say No To A Rapist and Survive", I felt it was necessary to write this letter to clear up what I believe are Ms. Dundzys' false impressions of the situation.

To begin, the letter received from the Ottawa Rape Crisis Centre warning of the dangers of Storaska's film did not come "months ago" as was stated in Ms. Dundzys' letter. The letter from the Rape Crisis Centre was dated November 15 and arrived on November 17 — one day after the movie was viewed by the students at the College. I received no warning about the dangers of the film from the Carleton Women's Centre. In fact, the volunteers who were present the day I visited the Centre only told me that they had heard the film was sexist and that a number of women's

groups were speaking out against it.

Yes, Storaska's film has been condemned by many women's groups. This film, however, has never been banned by the Toronto Police Department. In fact, they have never had the film in their library because they have two others which they would rather use. The University of Western Ontario and the London Board of Education made it quite clear when I spoke with them that they have never banned the movie. The university presently has a committee reviewing its usage and the trustees of the London Board of Education are viewing this film in the next couple of weeks, and in the meantime it has been temporarily suspended. Only after both groups have reviewed the film's contents will they come to a decision on the future usage of this documentary.

Prior to the showing of Storaska's film, and also written on the poster advertising the movie in the students' lounge, we stated that our office was not encouraging Storaska's theories, nor were we rejecting them. We asked only that the university students in attendance form their own opinions.

On the recommendation of a St. Pat's faculty member, "Rape — No Pat Answer" will be shown at the College in the near future. This movie was ordered November 16 but due to its popularity we could not book the movie until December 7 and it will be shown on that date.

I hope this has made your readers aware of the facts involved and that those interested will attend the December 7 viewing of our noon hour movie series presentation.

Jim Kennelly
Coordinator of Student Services
St. Patrick's College

CUSA President wants to fight racism, seriously

Open letter to the African Students' Association

I have been asked by your organization to retract my letter about CUSA's stand on racism in last week's issue of The Charlatan. Unfortunately, you must understand, I cannot retract the letter, since it was a Council motion that ordered me to write it, against my wishes, and presumably then, only Council can retract it. I sympathize with you that this letter may have made a mockery of the just cause of all those who wish to fight racism on campus. But I feel that this is the product of Students' Council handling of the issue, which in itself made a mockery of the whole notion that it was actually doing something constructive to fight racism on this campus at that council meeting you attended.

At that meeting, you came to Council hoping that CUSA would do whatever it could in its power to bar the showing of a South African movie on apartheid by Poli Sci Forum. After almost two hours of debate, or intellectual masturbation as someone called it, the motion was narrowly defeated. Immediately afterwards it was moved that "CUSA objects to the showing of racist films by Poli Sci Forum and that no funds be allocated to support racist events". The motion was passed with virtually no debate, even though no one defined what could be deemed racist. I can't speak for all Council members who voted against this motion as I did, but I can say that regardless of my feelings on any issue, I will not vote for vague, do-nothing motions that are neither clear statements of policy or action, because my experience on Council has taught me that such motions are destructive in the long run as opposed to being constructive. Sure enough, after passing this motion with virtually no debate, Council im-

mediately began to debate the meaning of the motion they had just passed! When someone amidst this debate sensibly asked for a Webster's definition of racism, he was greeted with a loud groan by the seconder of the original motion. And then, amidst all this Council buffoonery, someone moved "to publicize the motion that was just passed". By this time things were so confused that when that motion was voted upon, there were five in favour, three against and nine abstentions, and that doesn't include one council member who by that time had left the room in disgust. Is this what the African Students' Association expected from their student government?

Two weeks later then, Council decides that to "publicize the motion that was passed" means I should write a letter to The Charlatan. I explained to Council that it would be fairer to the African Students' Association if the mover or seconder of the original motions writes the letter, and that it is unfair for Council to use me like some tool to write a letter about CUSA in which I am censured to

express my opinions on the matter. When I finally wrote the letter, I explained what motions had been passed by Council on racism and indicated my opposition to the motion. I could not explain why I opposed the motions since this was forbidden by Council's collective wisdom. Obviously, I am going to be less than sincere when I write such a letter.

My whole point in this entire elaboration is that I have always been willing to fight racism on campus but I don't believe this will be done by either passing meaningless motions or writing letters to The Charlatan. I want to do something constructive (not necessarily banning movies) for a change. If you feel that my letter proves to be destructive to the cause of fighting racism on this campus, then I must apologize for the letter. Perhaps though, the letter will ultimately mobilize those interested to take a more comprehensive look at the issue of fighting racism.

Sincerely

Ben Lachance
President, CUSA Inc.

We don't have to pay for anything we don't want

To the Editor of the Charlatan:

In reply to Isa Bakker's letter in the November 13 Charlatan. Your statement that university students across Canada pay compulsory fees to their student associations is not true. At the University of Waterloo where I am a full time student (I am a special student here) there are no such compulsory fees.

A binding referendum on compulsory fees this year at U of W resulted in their being eliminated. The students there

got tired of supporting a bureaucratic organization which spent over 40% of its annual budget on salaries.

The majority of serious full time students realized that they did not have the time to attempt to change their student organization. Now they can ensure that their money is spent in a way they approve of, or it is not spent at all.

Randall Soley
77112

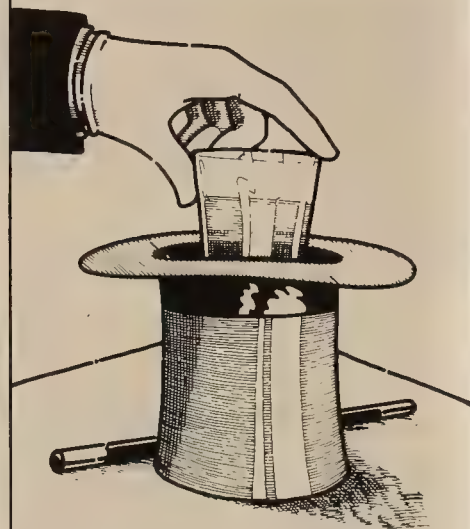
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Lack of confidence Naismith proves to be Ravens Waterloo

Luciano DiNardo

The Carleton Ravens basketball team ran into some tough competition at last weekend's Naismith Tournament in Waterloo. The Ravens were winless, losing 100-86 to St. Mary's University in the tournament opener and 89-71 to Lakehead University in the first game of the consolation round.

St. Mary's advanced to the finals where they were upset by the Laurentian University Voyageurs 69-66.

Ravens' coach Pat O'Brien seems to think the team's mental preparation was the problem. "We don't have a real intensity in the game," he said. "And it's not a question of the guys not caring. But you have to

have that desire to say 'Hey, we're going to blow these guys right out of here,' and we haven't been able to capture that this year."

Jon Love agreed with O'Brien. "We took a lead early and then I don't know what happened maybe we thought we shouldn't have been there and they (St. Mary's) started to come back. They took the lead and we were down ten or 12 points at the half."

The Ravens relied on an unusually hot shooting game to build up their early lead against St. Mary's. But they couldn't keep up the pace for long. "What really killed us was the last ten minutes of the first half," said Love. "The outside shots we were taking stopped going in and they came down and they were scoring and that's when we fell behind the ten or 12 points. That was the game for us right there."

O'Brien said the team was taking too many bad shots. "We were not as selective as we should have been with our shots. We were shooting 22 foot jump shots and you can't win basketball games consistently shooting 22 foot shots."

Carleton guard Rob Cole suffered a mild concussion in the St. Mary's game. "I guess I got submarined playing defense on a guy," said Cole. "I jumped up to block a shot and he ducked down, and I landed on my shoulders and head."

Asked whether or not he dressed for the Lakehead encounter Cole said, "No...but I really squirted some great water



Pat Stoqua led Carleton shooters against Lakehead, sinking eight of 12 shots for a 75 percent average

bottles."

Larry Wilson led the scoring against St. Mary's with 26 points. Love has 24.

Carleton lost the Lakehead game at the foul lines. They outscored the Norwesters 66-64 from the floor, but were burned 25-5 from the line. O'Brien was upset about what he called "extremely poor officiating."

The Ravens outrebounded Lakehead 34-33 despite the presence of their 7'1" centre Jim Zoet. Love led Carleton with 11 rebounds, and he didn't feel

Zoet dominated the boards. "He (Zoet) really didn't hurt us...he didn't intimidate us. We just started off slow and played inconsistent basketball."

The Ravens' rookie guard, Rick Powers, saw things differently. "He (Zoet) dominated the boards and he's got such long arms and everything, a normal pass that would get by a normal guy doesn't get by him at all," said Powers.

Pat Stoqua and Love led the Ravens in scoring against Lakehead with 18 points each. However, Stoqua was eight for 12 from the floor while Love was only nine for 24.

O'Brien was obviously concerned about his team's showing. He held a team meeting to discuss the situation prior to last Monday's workout.

The Ravens are competing in another tournament this weekend at Concordia. Two teams from small colleges in New England, Merrimack and St. Anselm, will compete along with Concordia and Carleton.

The championship game will be televised on CBC's French channel tomorrow afternoon at 2.



Ravens' guard Rob Cole is expected to be ready to play this weekend after suffering a mild concussion in last week's game

Water polo goes under

Susan Saville

Carleton's water polo team ended their season last weekend, losing to the University of Western Ontario in the Ontario Universities Athletic

Association (OUAA) championship in Etobicoke. But the Ravens did go on to win the consolation round of the tournament.

An 8-7 loss to Western

knocked the Ravens into the consolation round. As the score indicates, it was a close game. It took a goal on a penalty shot in the second period of overtime for Western to break the tie.



Evidence that drinking is not the only liquid sport on campus

Western lost to McMaster University in the finals. It was the eighth consecutive championship for McMaster.

The Ravens record this season including exhibition play, stands at 17 wins and six losses. Coach Ian McKercher said the team's success can be attributed to excellent physical conditioning. But he said team play was lacking.

"The team didn't practice together that much; due to classes and practice time conflicts we rarely had the entire first string there," he said.

The team's estranged goalie, Roy Mitchell, made a surprise appearance at practice before the tournament and went with the team to Etobicoke. He started ahead of John Newlands, who handled most of the goaltending duties in his absence.

Before the season began, McKercher said, "I can't see them making the playoffs." This sounds like a standard coaching psyche-up technique but the Ravens' record indicates that it worked.

shorts

The Carleton Robins basketball team dropped three straight games at a tournament at Lakehead University last weekend. They were defeated 52-35 by the Northern Ontario All-Stars, 60-39 by Waterloo University and 80-40 to the University of Minnesota.

Photos by B. Onuske (upper) and J. Kempf (lower)

NAC company premiere

Play loses out in cultural translation

theatre

Floralie, Where Are You?
NAC Theatre
until Dec. 17

Bill Kretzel

The road to a bi-cultural revolution again revealed itself to be ridden with potholes. The premiere of The Theatre Company-nac's production of *Floralie, Where Are You?* is a case in point.

But when the faithful English theatre subscribers first trooped into the Theatre opening night, the hazards that abound in the production were not evident. But, as the lights dimmed it became obvious to the regulars that some arguably long overdue changes had been made. For only the second occasion in the last three seasons, a thrust stage was used and its presence considerably altered the atmosphere of the room. The program notes revealed even more derivations from the practice of past seasons: a large cast composed entirely of French Canadians and most, naturally, were unfamiliar to the audience. This is, indeed, a major departure from last seasons English (ie: British) romantic comedy fare, which featured well known stars of Toronto stages.

Unfortunately all of the potential for

innovation and creative experimentation in *Floralie, Where Are You?* is lost for two basic and easily defined reasons: it was not originally conceived or well adapted as stage drama, and it was not written to be appreciated by other than a French, Quebecois audience. The result, three hours later, was reflected in the puzzled expressions as the audience emerged, definitely confused and possibly dissatisfied.

Roch Carrier's story, originally a novel, tells of the romance and marriage of a backwood's lumberjack Anthyme to the rural beauty Floralie and the disillusionment and confusion following their first romantic encounter. The plot also operates broadly on a second level. Floralie, like Quebec, is forced to come terms with her past. Both had, earlier in their lives, surrendered their virginity to a foreigner.

The major problem is the inability of anyone other than a born and bred Quebecer to fully comprehend the religious and cultural ideologies that Carrier treats quite irreverently, let alone be able to comfortably laugh at them in the amusing, introspective tone in which they are presented. One particular example: repeated references to the cultural paranoia of procreation to perpetuate the French Canadian race in North America, one of the foundations of religious and political dogma in Quebec's history, passed without audience reaction.

This source of confusion is compounded by the difficult adaptation of the novel to a dramatic presentation. After two-and-a-half hours the result is still muddled and vague, lacking the required strong characterizations necessary for an effective dramatic presentation.

The performances in most roles are quite good, given the shallowness of the characters.

The visual presentation is also quite effective, save the use of a mirror chamber to produce, one assumes, dream-like intensity, but which proves to be too small and is lost in the background. One particularly compelling scene has Anthyme, when talking to God, climb a tree in the abstract forest set almost to the ceiling. Music and sound effects are also used extensively and skillfully.

What this production of *Floralie, Where Are You?* again points out is the lack of good, original dramatic material in this country. Although the intentions of the producers to perform the works of Canadian authors are admirable and undoubtedly sincere, the fact is, that what is otherwise a good, professional production is wasted on a weak script.

Photos right: Upper: Jo-Ann Qu  rel as Floralie with two apparitions from her dreams played by Pierre Th  riault and Yves Jacques; Lower: Floralie dances with the foreigner, Robaudi, played by Jacques Zouvi.



**The Rush
is coming!
The Rush
is coming!**

You too can get in on The Charlatan's annual Christmas Rush. That's the name of our year-end wrap-up of pop music. Pick your album of the year, describe its qualities in a few short sentences, and submit your description no later than Tuesday, December 6, by noon. We'll print it in Christmas Rush, in The Charlatan on December 9.

**The Rush
is coming!**

Mowat's continuing Arctic saga

books

The Snow Walker
Farley Mowat
McClelland and Stewart

Michael Erdle

Farley Mowat's new book of short stories, *The Snow Walker*, is yet another attempt at creating an Arctic mythology for the benefit of southern Canadians.

Mowat has long been an avid fan of Eskimo life, and his attempts to convey his love of the north go back to his earliest works. With *The Snow Walker*, Mowat seems to be abandoning the semi-journalistic inspection of Eskimo life (People of the Deer) to explore the north in a more metaphysical manner.

At first reading, the stories in *The Snow Walker* appear to lack a single unifying theme. The book has four distinct sections and it is only when the reader reaches the final pages that they begin to fit together.

The first section is a single essay on the mystical nature of snow. Mowat accuses southerners of fighting snow with machines rather than living with it in harmony. This essay sets the tone for the rest of the book in its praise of the Eskimo's ability to live in harmony with his environment.

In the second group of stories, Mowat shows the reader that it is possible for the Eskimo and the white man to live in harmony. He presents three stories which deal with first encounters between the two races. The point here seems to be that as long as the two groups meet on an individual basis, there is no conflict.

In the third section, Mowat expands on the theme of the Eskimo's ability to adapt. He concentrates on the way they have adapted their lives in order to survive the harsh arctic environment. This can be seen in their attitude toward death.

Mowat takes the title of the book from one of these stories dealing with death. The Snow Walker is the god of death. During times of hardship an old person who no longer contributes to the survival of the family leaves the group to follow

the Snow Walker. The spirit of one who has followed the Snow Walker is always close by to help the living, directing them to a good spot for hunting or a cache of food.

The Eskimo views life and death as simply parts of a never-ending cycle. The name of a dead person can not be spoken until a child has been born to claim the name. With the name, the child also receives some of the spiritual qualities of that ancestor.

Mowat feels this view of the balance between life and death is the only one which is in tune with the realities of the north. On an individual basis, white men are able to appreciate this and adapt to the north. But problems come when white society tries to impose its laws and ideas on the north.

This is the theme of the book's fourth section; a long story which follows a group of Eskimos as they are exploited by the federal government and the Hudson's Bay Company. These organizations move the Eskimos around an uninhabitable arctic island in an attempt to establish Canadian sovereignty.

The story ends with some promise, as a few white officials decide the whole episode has been ridiculous and that southern laws and policies are incompatible with the north.

This is Mowat's thesis in a nutshell: if the white man wants to go north he must accept the Eskimo ways and not try to impose his beliefs on the Arctic.

Mowat himself has told us the same thing before. Surely we have graduated beyond this introductory course in how to live with the north. What we need now are some ideas on how to correct the wrongs that have been done, not simply another catalogue of those wrongs.

Mowat's desire to return to the old ways is not a realistic solution. It is not even a solution which appeals to the Eskimo any more.

The Snow Walker lives up to our expectations of Mowat's storytelling abilities but provides no new insights into the north. For those who feel that their knowledge of the north is lacking, it does provide an interesting and entertaining introduction; but for those who have already been introduced, it comes as a disappointment.



New Beatles film a take the money and run project

cinema

A History of The Beatles
Ottawa Technical High School
Dec. 2-3

Gord Egan

A History of The Beatles is not so much a film as it is a collection of performances and interview clips strung together, chronologically for the most part, without flow or narration.

The film opens with a mildly interesting montage of material from The Beatles' Yellow Submarine period with clips from all their hits serving as musical background.

From there it moves on to black and white television footage of the fab four's halcyon days. The band is seen playing to enraptured gatherings.

A third of the two hour feature consists of The Beatles' '65 Shea Stadium gig. In colour, it is one of the better-filmed segments.

A History of The Beatles boasts little latter period Beatles. A Magical Mystery Tour section is followed by a rendition of

Revolution. The film closes with two versions of Hey Jude, one studio, the other from the often-screened David Frost performance.

The "candid interviews" referred to in the promotional pamphlet are largely playful romps. John Lennon emerges as best entertainer.

Going to the film intending to relive some great rock'n roll, this writer came up empty.

The advance screening shown to media people was dismal. The film ran at three quarter speed and, excepting the screams, the grating whir of the projector was louder than anything emitted by the lone, sad speaker. While assurances were made this wouldn't happen tonight and tomorrow night at Ottawa Tech, it is impossible to assess the sound quality.

Most of the film you've probably seen before. There are maybe 45 minutes of new footage.

Having another look at the early material provides some ironic moments and a few laughs. But, unfortunately, the whole project has a take-the-money-and-run feel to it that leaves a bad taste in your mouth. On that basis, it is perhaps better avoided.

Who Has Seen The Wind:

Film without a signature

cinema

Who Has Seen The Wind
Allan King
Place de Ville cinema 1

John Ramlochand

This is the sort of Canadian film that has a short run in the theatres and ends up on CBC some weeknight. Thus one can soon expect:

8.00: (4) (5) (6M) (11) SUPERSPECIAL
*Who Has Seen The Wind*** (1977)
Drama starring Gordon Pinsent and Jose Ferrer. Film adaptation of the W.O. Mitchell novel concerning the

growth of a young boy in a small Saskatchewan town.

If you're smart you'll switch channels and catch the hockey game. If you're a Can Lit student, or over 30 and under 12, you might be tempted. It won't be worth it.

Director Allan King (Warrendale, A Married Couple) has fashioned a movie which, at its best, aspires to be a faithful rendition of Mitchell's well known prairie novel. But at its worst, which is more often the case, it's an adolescent, Disney type matinee movie.

The major fault with *Wind* lies in King's direction, or lack of it. Many of the scenes are simply cinematic re-creations of events in the novel. They lack their own dramatic force and are dependent

on the viewer having read the book. While Mitchell is able to get away with describing stereotyped characters through good writing, King is left stuck with some extremely clichéd and corny scenes.

King's mistakes are most apparent in the failure of the climatic funeral scene. It never reaches its full dramatic potential because the character who has died (the young boy's father) has never been more than a one-dimensional stereotype in the film. Thus the audience cannot take the scene as seriously as they should.

The film's inability to move us even at its most important point reflects its general mediocrity. Events are competently told, but they lack any emotional tone to which the viewer can react.

These are not the only problems. King, perhaps realizing the lethargic mood of the film, tries to inject some humour into the proceedings. At this stage the film attempts a Disney like light-heartedness.

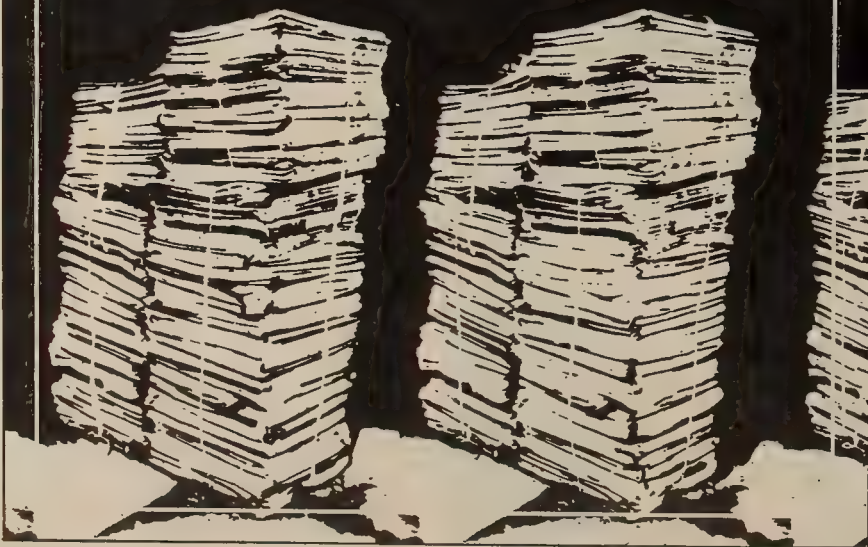
Yet, even the comedy does not work. The central character, Brian, is modelled in some ways on Tom Sawyer, but has none of Tom's mischievousness or sense of fun. In fact, he is all too serious a child, who by contrivances of the author (Mitchell's fault here), is forever asking poignant (supposedly) and intelligent questions well beyond his years.

The only positive sign in the film is Richard Leiterman's cinematography. His photographing of the prairie landscapes is especially effective. The opening and closing shots of the prairie skyline in particular gives one the feeling of its vastness and colours.

Who Has Seen The Wind is a disappointing debut for King in his first feature length fiction film. His documentary experience does not stand him in good stead. Where a documentary is more dependent on the strength of the material chosen, fiction requires much more creative input on the part of the director. King simply fails to put his signature on the film.

Carleton University's
Weekly Newsmagazine

THE CHARLATAN



**Thank God
It's Friday!**

THIS WEEK AND MORE

2 friday

Bicycle Thieves, directed by Vittorio De Sica will be shown at St. Paul's University, 223 Main Street, 8:00 pm.

The Balcony, by Jean Genêt, continues to December 3 in the Academic Hall, University of Ottawa, at 8:00 pm.

The Society for a Better Understanding of China presents the film, *The East is Red* with guest speaker Hsio-Yen Shih, who will talk about her recent experiences in China. The presentation will take place in 135 Pavillon Simard, 165 Waller St., at 8:00 pm. Admission for non-members is .75.



Brent Titcomb is in Rooster's tonight and tomorrow.

6 tuesday

The Ottawa Craft Sale opens at Lansdowne Park today from 10:30 am to 10:30 pm. Admission is .50.

A public forum will be held today in the Ottawa Public Library on Freedom of Information Legislation dealing with the role of the courts in the Settlement of Government Information Disputes. The forum will run from 8:00 to 10:00 pm.

The French film, Cousin, Cousine will be presented at the Towne Cinema, at 7:30 and 9:30 tonight.

8 thursday

Bobby Ward provides the entertainment in The Pub for this weekend.

Five Easy Pieces, with Jack Nicholson, is the feature at the Towne Cinema tonight at 7:30 and 9:30.

Jose Feliciano plays in the Opera of the NAC tonight at 8:30. Tickets range from \$4.50 to \$7.50.

Le Groupe de la Place Royale, a modern dance company, will perform at 8:30 tonight, in the Algonquin Auditorium, 1385 Woodroffe. Tickets are \$4.00 and \$2.50.

3 saturday

Canadian Tires Stores are collecting cash discount coupons donated by their customers until December 17. Proceeds go to the CNIB.

A Very Desirable Residence, by Clive Doucet, continues until December 4, nightly at 8:30, in the Second Space, 20 Graham Ave. Admission is \$4.00, \$3.00 for students.

Coyote plays in The Pub tonight and tomorrow.

Carleton University's Department of Music invites the public to Come and Sing the Messiah at the Glebe Community Centre, 690 Lyon St. A rehearsal for those who wish to sing is at 6:30 pm, the performance will begin at 8:00.

Brent Titcomb performs in Rooster's this weekend.

Rebecca, at 7:30 and 9:30 and the Rocky Horror Picture Show at midnight are the Towne Cinema features this evening.

Floralie, Where Are You? continues in the Theatre of the NAC, nightly at 8:00. Tickets are \$7.00.

The Fifth Annual Science Education Day Conference will be held today in the Steacie Building. For more information contact Dick Talbot, 725-7263.

5 monday

Jazz Ottawa presents a percussion workshop directed by Art Beers at 8:00 pm, in the Ottawa Public Library, 120 Metcalfe Street. Admission is free.

Roman Polanski's Macbeth is featured at the Towne Cinema tonight at 7:00 and 9:30.

Le Songe, by August Strindberg will be presented in French in the Studio of the NAC. The play starts at 8:00; tickets are \$5.25.



Dancers and musicians of Bali will perform in the NAC Opera tonight at 8:30.

9 friday

Woody Allen's Annie Hall, with Diane Keaton will be screened at the Towne Cinema at 7:30 and 9:30 pm. The midnight film is the Song Remains the Same.

The Ottawa and District Young Liberals are sponsoring a policy discussion in the medical auditorium, University of Ottawa from 10:00 am to 6:00 pm.

A discussion on Abortion: A Socialist Response will be held with Barbara Riel today at 2:00 pm., 407 Southam Hall.

Mel Brooks' Young Frankenstein will be screened tonight at 7:30 and 9:30. The midnight features are The Groove Tube and The Second Gun.

4 sunday

St Patrick's College Sunday Movie Night presents Janis at 7:00 and 9:15 in 100 St. Pat's. **Giant** will be screened at 1:30 pm. today at the Towne Cinema. **The Deep** is featured at 7:00 and 9:30 pm.



Jo-Ann Quérrel and Michel Côté as Floralie and Anthyme in *Floralie, Where Are You?* in the NAC Theatre Until December 17

7 wednesday

Children or Parents: Whose side are you on? is the topic of the annual Pickering Lecture at 8:00 in the Tory theatre tonight

The Conformist, an Italian film with English subtitles will be shown tonight at the Towne Cinema at 7:30 and 9:30

Philip Uren is the Lunchtime Speaker at Rooster's today at 12:30.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should typed.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

The evolution of poetry at Carleton: more personal, less social

An interview with Chris Levenson

John Ramlochand and David Clarke

Christopher Levenson is a Carleton English professor. He is also a poet, and his most recent book, *Into The Open*, has just been published by The Golden Dog press. *The Charlatan* spoke to Levenson last week about the state of poetry at Carleton.

The Charlatan: What is basically your involvement with poetry at Carleton?

C.L.: My involvement comes partly from the fact that I publish and write poetry myself. Secondly, since 1972, I think, I have been editing this yearly anthology (*Rideau River Anthology*), mainly because there wasn't anything else of that sort around and no one else seemed willing to do it. In principle I think it would be better if there was a student run anthology.

The Charlatan: You also run the poetry workshop; did that start 4 years ago?

C.L.: It started more or less at the same time because, in fact, Mordecai Richler was given a two-year post as a visiting professor in creative writing. Before that we didn't have a poetry workshop or a fiction workshop. We only had a poetry workshop because he was there to do the fiction workshop. At the time I wasn't sure if I wanted to do it, but since then I've become increasingly committed to it as an idea and in fact enjoy it.

The Charlatan: Have you noticed any changes in the last couple of years, stylistically and thematically, in what students are writing about?

C.L.: The only thing that I can point to specifically is that increasingly more of the poetry that we're getting in the workshop has been basically rather personal. There's less of a social, let alone a specifically political interest.

The Charlatan: That's more along your lines... Were you comfortable with the political and social poetry you were getting?

C.L.: If it's poetry and not propaganda. There is definitely a place for good social-political poetry but I don't think that very much of it is being written right now.

What I would like to do for myself and what I would like to see happening more generally is a way of dealing, so to speak, personally with the social. The thing that I think was often wrong, for instance in the period of the Vietnam war poetry, is that you felt any number of people could be writing any particular poem, that the sentiments were sort of interchangeable. Mostly they were written out of strong political feelings but not out of any sort of experience, and so a lot of it was just rhetoric.

The Charlatan: Why do you think there has been that change from the political or communal poetry to a more personal kind?

C.L.: It's connected with the world political situation at the moment. There is nothing like the civil rights movement or the Vietnam war polarizing opinions and feelings. I think there's a general sense of frustration that certain issues are simply not being solved and that there aren't any relatively simple solutions... Generally speaking I think political poetry arises in situations where there are, or at least seem to be, clear cut solutions one way or the other....

One of my favourite quotations is from Yeats: "Out of my arguments with others I make rhetoric, out of my argument with myself, poetry." The problem with a lot of political poetry is that the conclusions have been arrived at before you start the poem. And I generally see poetry as a form of exploration, very often an exploration of what one is feeling.

The Charlatan: Are you poet-in-residence?

C.L.: No, we don't have a poet-in-residence here.

The Charlatan: Well, the reason I ask is that it's always struck me that the Canadian poets are all in some way connected with a university institution. Why does this happen? And how does it affect one's writing? For example, even Layton, who likes to think of himself as a rebel, ended up within the university structures.

C.L.: Well as you know it's not possible to earn a living as a poet... I think of the possible ways of earning a livelihood and

also being able to set aside enough time to write and to think about what one wants to write, university teaching is one of the most attractive.

The Charlatan: Do you think that this in any way shapes your poetry, in the sense of being too academic?

C.L.: Possibly, any job involves a choice and consequently a rejection of other things that you might have done... One advantage that not all my colleagues are sufficiently aware of, is that teaching does bring you into contact with human beings. I do get a fair amount from having contact with fairly young people.

The Charlatan: Do you find that your particular style of poetry influences to a great extent the writings of your students?

C.L.: Are you implying, in specific with the poetry workshop, that they are all in the process of becoming little Levensons?

The Charlatan: No- maybe Levenson's School of Poetry.

C.L.: I don't see the poetry that I write or the kind of influence that I have as being of that sort. I hope it isn't, and I really don't think it is. One of the things that has struck me about the people who write most, and who have continued to write, is that they know by and large what they want to do with their poetry, and can use criticism of particular lines and images and so forth — but they are not looking for some sort of leader figure.

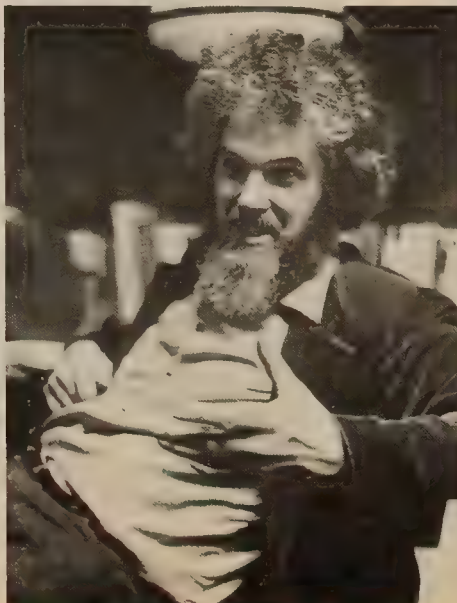
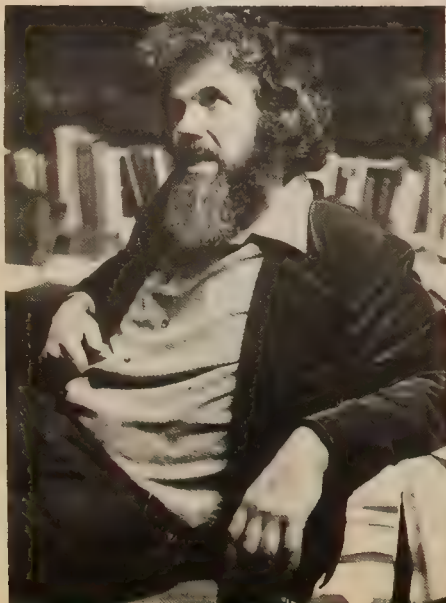
The Charlatan: So where do you fit in as teacher?

C.L.: Well, I always call it a workshop, and I try to think of it as a workshop where I've simply been around a bit longer and read a bit more than most of them. Some of them have a very limited literary background; they're not all by any means English majors... I think I'm qualified as a critic with the extra insight and sympathy that doing it myself can give. So I do think there is a point in having me there.

The Charlatan: Where have some of your students gone?

C.L.: Carolyn Grasser published two books of poetry. Some others have published in a number of magazines. Another one is Janet Durno, who was in the workshop two or three years ago. I passed on a manuscript of her's to the people who publish me and they published that. Apart from that I have not seen any other actual volumes....

Actually I would feel happier, really, having a graduate program here (in creative writing), simply because by the time most people are in a graduate program they're in their early to mid 20's, and if they are writing it is more likely that they will continue. People, say in first and second year here who come to the workshop, maybe (for them) it's just the tail end of something that a lot of adolescents do and that they will stop doing afterwards.



Oh Christmas spree,
Oh Christmas spree

Volume 7, Number 16 December 9, 1977

THE CHARLATAN





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Volume 7, Number 16
December 9, 1977

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Tories looking for better press

O come all ye faithful

Stephen Cole

The Tory government is mounting a counteroffensive to student press criticism of the Ontario Student Aid Program (OSAP) and Minister of Colleges and Universities, Harry Parrott.

In a memo addressed to all Ontario Progressive Conservative campus clubs, party youth director David Angus said that Ontario Federation of Students (OFS) literature had received too much play in the student press and it was time for all good Conservatives to come to the aid of the party.

"As Progressive Conservatives I am sure you too have felt that the Minister has received unfair treatment," the memo said. "We cannot sit by and let the O.F.S. receive all the press. We must in fact counteract that amount of press."

"I would strongly recommend that letters to the editor be sent to campus newspapers...It might be helpful for you to sign your name as a 'concerned student' or if you feel it might be helpful and assist in recruiting as 'President of the Campus Club'."

The memo includes two letters, written by Angus, which he suggests could be used as "sample letters."

One letter said Parrott was "the first honest, straightforward Minister the students have had to represent them at Queen's Park."

Still time for refunds on tuition fees

Jacquie McNish

Students planning to drop full-courses have lost \$6 a week per course on tuition refunds since Oct. 1.

A student withdrawing from a full-course before next Friday will receive a refund of \$58 per course, said Sam McAdam, Supervisor of Student Accounts.

Because money on tuition refunds is also subtracted over the Christmas holidays, he said students withdrawing from a full-course in the first week of January will only get a refund of \$41.

The deadline for refunds on full-courses is Feb. 10.

For students who want to withdraw from half-courses in the spring, the deadline for refunds is also Feb. 10.

McAdam said effective Jan. 21 students will be losing \$12 a week per half-course.

He said it takes approximately six or seven days to receive a refund after a course withdrawal has been approved.

Angus said that when he wrote the letter it didn't occur to him that Ontario Premier Bill Davis was once minister of Education.

"I meant that to be a reflection on Dr. Parrott, not any previous ministers," he said. Angus would not comment on Davis' record as Education Minister except to say, "I'm sure you've lived in Ontario long enough to figure that one out. The work speaks for itself."

Under the present OSAP program, students no longer need to take out a loan before being eligible for a grant. The grant assistance would last for the first four years of post secondary education. After that students would be eligible for loans only.

Isa Bakker, a Carleton member of the OFS executive, says the OFS approves of parts of OSAP but argues that the program ultimately perpetuates the status quo.

"The new program is good for undergraduate students because it allows for something the OFS have always pushed for in universities: accessibility for all."

"But what is really

detrimental is the whole question of eligibility. You're only eligible for eight terms (under OSAP). What that effectively does is limit accessibility to graduate and professional schools for lower income groups. It prevents them from getting jobs within the economic or political elite."

The question of Angus' counteroffensive came up in the Ontario legislature, Nov. 25.

Parrott told the legislature that the campaign was all part of "playing the game of politics," and added, "I'll take praise from wherever I can get it."

Carleton President of the Ontario Progressive Conservative Campus Association, Dave Small, said Angus' letter "was just routine."

"We didn't plan to use it so I just threw it in the garbage. We basically feel that the program goes a long way in accomplishing a lot of good things for students. There are some problems with it and we will be talking to Dr. Parrott in an effort to work these problems out, at a meeting at Osgoode Hall law school Dec. 17."



Parrott:

New student aid program shouldn't hurt professional school candidates

TORONTO [CUP] - Ontario Colleges and Universities Minister Harry Parrott said the new Ontario student aid plan changes shouldn't hurt candidates for professional schools because they're in a "saleable" position and if "smart enough and tough enough" should be able to "mortgage" themselves out.

Parrott was responding to a brief, backed by 18 student organizations across the province, which says student aid changes will make it more difficult for poor students to attend professional schools.

Asked how poorer students can make contacts and take loans, Parrott replied: "I can't be

all things to all people. Student aid is not designed to get everyone through no matter what."

"We think it's important for students to get aid early in their career, when they are less in a position to get other funding," he said.

S. M. Beck, Dean of Osgoode Hall law school, said the grant regulations will discourage those who already have difficulty going to university.

Edward Mustard, dean of McMaster University faculty of medicine, said, "our instinct is that the new policies will have the effect of keeping lower socio-economic groups out of the professional schools."



Isa Bakker, CUSA's VP External

CUSA hoping TV will increase Pub business

Joe McKendry and Terry Brodie

The students' association (CUSA) hopes that the installation of a six-foot high, colour television screen in The Pub will help attract more patrons and reduce an \$11,000 debt in liquor operations.

The debt, which stood at \$30,000 at the beginning of September, dropped more than \$19,000 in just under two months.

According to CUSA's Finance Commissioner, Harvey Tepner, Rooster's made \$4,300 in profits in the six months following May 1.

The Pub had a \$15,000 deficit during the same period.

CUSA's Director of Operations, John McNeil, attributed rising profits to higher pub attendance, increased sales at Rooster's, and cutbacks in staff.

Pub Supervisor Bruce Eagle said the \$3,600 video screen was installed to attract more people to The Pub, especially during slow periods on Monday, Tuesday, and Wednesday nights.

The estimated attendance on those three days is only one-quarter of what it is during the week-end.

Eagle said there has been a noticeable increase in attendance since the screen was moved into The Pub last Monday, and added attendance will probably rise even more once cable is installed.

"We'll probably get a lot of people in here to watch stuff like Monday night sports on ABC," he said.

He added the new screen may also attract people who normally watch television on the fourth floor of the Unicentre.

"If I watched Another World I'd rather watch it down here,"

he said. "It's in colour and there's a bigger screen."

McNeil said the screen can be adapted to play videotapes as well.

"We're going to, in January hopefully, get some old movies or championship fights and show them on a certain afternoon," he said.

The screen, propped up against a wall in The Pub, is operated by a remote control switch and will remain on during normal Pub hours except when a band is playing.

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Management problems serious Curtains for Sock 'n' Buskin?

Robert Albota

Sock 'n' Buskin's interim president said the theatre group might disband next year if the club's administrators do not generate enough enthusiasm to keep members interested.

Penelope Feather, who took over the club's administrative functions after last week's resignation of president, Robert Vaughan, said the club's management problems have "never been this serious."

Feather said the remaining four members of the executive are "war weary and sort of shell-shocked" following Vaughan's resignation, the departure of press agent Calah Brooks, and the controversial firing of administrative assistant, Katherine Fitzgerald.

Vaughan fired Fitzgerald two weeks ago without consulting the executive, contrary to the group's constitution.

Fitzgerald requested a non-confidence vote against Vaughan. If it carried, he would have been obliged to resign.

Vaughan resigned last week before any vote. He said he felt the members of the club did not support him.

Fitzgerald is still on the executive.

Feather said the turnout for a general meeting today is important for the survival of Sock 'n' Buskin.

"If we get only 30 or 40 people out of 136 registered members) it's going to be very difficult to get any enthusiasm comparable to the beginning of the year."

She said she is optimistic Sock 'n' Buskin can continue until April, but is not certain about the club's prospects for next season.

"The impetus comes from the executive," said Feather. "If you get a lacklustre executive, you'll get a lacklustre club, and adding on the problems we've faced this year you could very well see the cessation of the club."

Andy Borkowski, last year's president, said he does not foresee the demise of Sock 'n' Buskin but said the club's administration has to be changed. He said the presidential system should be abolished and responsibility should be delegated among more members.

Feather suggested a core group of about a dozen members to replace the six member executive called for under Sock 'n' Buskin's constitution.

Borkowski said the club's problems this year result from

an over-extended program. He said three major shows and two afternoon plays is too much to handle. He said a reduced program schedule would have to be accepted by the club.

The group lost \$1,300 on the play Everything in the Garden produced last month. Borkowski said the financial losses are not unusual.

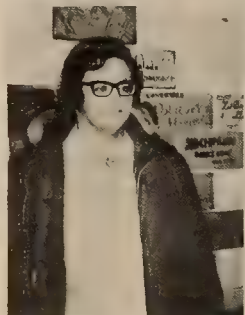


Andy Borkowski: Sock 'n' Buskin problems the result of an over-extended program

He said Sock 'n' Buskin's grant of \$6,000 from Student Services and grant from the Fine Arts committee is sufficient but not a secure funding arrangement.

Sock 'n' Buskin, he said, should be funded by the students' association (CUSA) and accorded special status similar to The Charlatan and Radio Carleton.

"We deserve a little higher status because we are rendering a service to the university community. We need something secure. We sort of have been drifting from funding body to funding body."



Robert Vaughan, past president of Sock 'n' Buskin: the club's problems have "never been this serious."

"They have defamed me" Carleton group being sued

Kimberley Bates

The founder of the Beaver National Association (BNA) said he plans to sue members of Carleton's School of Social Work for a petition they sent to the Human Rights Commission which said the association's Beavertorials are racist.

"They have defamed me, libeled me and slandered me with gross lies, and this has done a gross injustice to me and the National Beaver Association," said BNA founder, John Holmes.

Holmes said 3,000 people have joined the association since he and Ottawa political humourist, Jack McPartlin formed it in July to promote Canadian unity.

The Beavertorials are the BNA's recorded anti-separatist messages on the telephone "Beaverline" at 820-3330.

Ray Sundstrom, a master's student, and 23 professors and students signed a petition and sent it to the Canadian Human Rights Commission protesting the phone messages.

The petition attacks the BNA's messages "for blatant commercialization and public communication of racism, prejudice, and discrimination. In our opinion it amounts to treason."

Tuesday's recorded message said, "We've got coast to coast beavers, in a manner of speaking, that do more sawing than whining, crying than squeaking. They know some nut won't come along and spout some pretty words like referendum..."

"The BNA is where it's at," it said, and invited the listener to join the association for \$3 or "send some diluted separatist" a membership.

Sundstrom said he is only trying to get "hate messages" off the wires. "We've got enough to worry about in Quebec without having to deal with that," he said.

Sundstrom said Human Rights Commissioner, Gordon Fairweather, said nothing can be done about the petition until

January, when all sections of the Human Rights Act will be law.

Holmes said he has been receiving complaints from Bell Telephone that the over 500 calls a day are overloading their lines.

He said calls come from all over the United States because talk show hosts find it a "hot piece of discussion."

Holmes said the BNA is not racist. He said he founded the club "to make fun of René Levesque, who is a dangerous man, to become a significant force for Canadian unity, and to make money."

"But to say we are discriminating against French Canadians is a diatribe and untrue," he said. "We have lambasted separatists, but if they are francophones as well, I'm sorry. But I didn't create that."

He said many of the members of the association are francophones from Quebec who "just want to see a united Canada."



Bus fares up, no concessions for students

Jacque McNish

Bus Fares are going up despite attempts by students in Ottawa's three post-secondary institutions to get special student rates.

At a meeting Wednesday morning students from Carleton and Ottawa Universities, and Algonquin College (United Front) were told their proposal was not acceptable. The proposal was presented to the Commission on Nov. 2.

Students' association's (CUSA) president, Ben Lachance, said he is "outraged" by the manner in which the Ottawa-Carleton Regional Transit Commission has turned down their proposals.

"Their response (to the proposal) was a gut response based on a negative attitude towards students," he said.

Lachance says he didn't think the Commissioners would accept their brief, but he didn't expect them to totally put down their demands as "frivolous."

Effective Jan. 1, the adult fare for OC Transpo bus tickets will be 55 cents (OC Transpo classifies post-secondary students as adults). Seven tickets can be purchased for \$3, and monthly transpasses will cost \$14.

In their proposal, the United Front asked the Commission to consider a \$75 two-term student pass or a \$40 one-term pass. The pass would be a compulsory payment for all students.

Students would save \$29 for a full year pass and \$12 for a one-term pass if the proposal was accepted.

"OC Transpo is not willing to entertain any proposal that means a loss of revenue," said Lachance. The proposal would not greatly affect OC Transpo's



Ben Lachance

budgetary situation, he said, because any apparent loss would be offset by the additional sale of passes and a greater use of public transit by students.

"I don't think their decision was justified because they didn't give any reasons," they're reaction was why pick on us, said Lachance. None of the OC Transpo Commissioners could be reached for comment.

"We're not victimizing OC Transpo, enrolment is going down and we are concerned about students," he said.

"Maybe the United Front has to change their approach and it could include something more along the activist lines. What happens now will have to be resolved at some United Front meeting," he said.

"It seems to me as long as certain Commissioners continue to have what appears to be a disregard for students, a thousand briefs won't make a difference," he said.

Adult basic education hasn't worked

Five million Canadians functionally illiterate

GUELPH [CUP] - Five million Canadians, or 37 percent of the population, are "functionally illiterate", according to John Cairnes of the University of Guelph's department of International Programs.

In a recent article, Cairns said many people are illiterate today because they were unable to benefit from the expansion of educational facilities after the second World War.

Adult basic education and literacy programs designed to correct the situation haven't worked, he said.

The United Nations

Educational Scientific and Cultural Organization's (UNESCO) committee on standardization of educational statistics defines a literate person as one who "has acquired the essential knowledge and skills which enable him to engage in all those activities in which literacy is required for effective functioning in his group or community."

Cairnes said more than eight years of education are required to qualify a person as literate in Canada.

The level of education varies

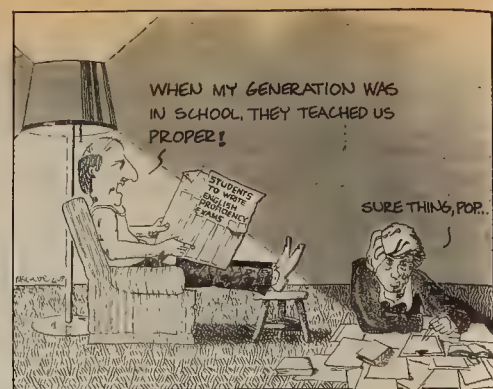
from region to region within the country, he said.

In Newfoundland, 48.9 percent of the adult population has less than grade nine education, while in New Brunswick and Quebec the figure is 47.1 percent.

The Northwest Territory has a 52.4 percent illiteracy level. In contrast, the rates in British Columbia and Alberta are 26.2 percent and 28.4 percent.

Canadians 45 years or older have the highest illiteracy level. Over 60 percent have less than a grade nine education.

Cairnes said more than 22



percent of the population between the ages of 15 and 19 are "functionally illiterate."

Of those between the ages of 20 and 24, 14 percent are classified illiterate, he said.

The needs of adults with less

than a grade nine education are far more important than those secondary students and university students who are deficient in essay writing, reading, spelling, and grammar, he said.

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On February 24th the weekend library hours for study and limited circulation will be extended until the exam period is over.



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No skating hut at the Carleton end of the canal unless students show they need it

Mary Ferguson

There won't be a changing hut for canal skaters at the Carleton end of the canal this winter unless students and faculty demonstrate a need for it.

Dean of Student Services, Norm Fenn, said he is "going to try and make people aware of the situation. If we're going to put some pressure on the National Capital Commission (NCC) to bring it back, let's do it now."

The NCC is in charge of canal maintenance and supervision. They have not supplied Carleton with a skating hut for the past

two years because of lack of money, said Lyall Maxon, maintenance supervisor of the NCC.

A hut at Hartwell Locks was removed two years ago because, according to Maxon, it wasn't being used enough, and there were not enough funds to justify paying the costs of maintenance.

Fenn said "The NCC told me if there was enough demand they might put up a changing hut for students."

"Students should submit a written note or petition to my office if they want to help

reinstate the ice hut." The Students Services office is located in room 501 Unicentre.

Tear-out coupons will be placed in This Week at Carleton and The Resin (Carleton's residence newspaper), so staff and students can send them to his office.

As of yet he said there has been no response from students or staff for the hut.

If students take action now, Maxon said, the NCC could install the hut before the beginning of the new school term.



Male students more media conscious

Theresa Wallace

Male students at Carleton read the newspaper, watch television news and listen to CKCU-FM more often than females, according to a study by students in Carleton's School of Journalism.

Of the 180 fulltime students polled, 82 percent of the males said they read at least one daily newspaper, as compared to 67 percent of the females.

The most popular newspaper was The Citizen (51 percent),

followed by the Journal (24 percent) and the Globe and Mail (17 percent).

While female students ranked their particular preferences in the same order, male respondents indicated they preferred the Globe and Mail over the Journal.

Eighteen percent of students who were full time Carleton students last year said they read more this year than they did last year. Nine percent said they

were reading less.

Only six percent said their television viewing had increased, and 27 percent said their viewing had decreased.

Survey figures indicated males rely on TV as their prime source of news, while females were more dependent on print and radio.

Overall, 50 percent found print news to be their most important source of information. Another 28 percent

listed radio as their first choice and 21 percent selected television.

CHEZ-FM was the most popular radio station for 30 percent of the students surveyed. CKCU-FM and CFRA tied for second place (14 percent).

Ninety-two percent of males surveyed had heard CKCU at least once, compared to 72 percent of the females.

Other survey results showed no significant differences between male and female media habits: 67 percent of males and 68 percent of females reported reading the last issue of

The Charlton and 86 percent of males and 76 percent of females said they had listened to a radio in the past 24 hours.

Both males and females listed Time (26 percent) and Maclean's (21 percent) as their top choices in magazines.

The respondents were drawn randomly from a list of almost 8,500 full time Carleton students. The survey was done by telephone.

The percentage of males (58 percent) and females (42 percent) in the sample corresponded roughly to the university population.

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CKCU: expense outweighs service?

Letter to the editor:

It is unfortunate that the only response to the suggestion of abolishing CKCU's "on air" operation came from Station Manager Randy Williams. After all Williams, a full-time employee at CKCU, stands to lose the most where the majority of students stand to gain.

Unlike Williams, my argument is simply on the issue at hand and not personal retaliation to last week's article. It was evident that his personal bias attack dismissed any legitimate argument he might have had.

Perhaps if Williams could leave the elitist CKCU group and discuss the matter with the average student he will discover that most believe there are better ways to spend one fifth of their union dues. The \$65,850 spent by CUSA on CKCU's last year operations might be better spent by providing essential student services rather than entertainment for a minority of students.

If CUSA is at a loss for ideas, a second-hand book swapping store would be an example of a wise expenditure that could help students beat the high cost of education. However, that would not be popular politics to an in-ept student government who prefers the sweet lack of sales from an icecream bar.

It might also be suggested that our student Association re-examine their financial position instead of the wasteless efforts to ban popular publications from the Unicentre Store.

Furthermore, I was surprised to find that Williams was flattered by a recent survey indicating CKCU's listening audience. It showed 13.9% of students who listen to the radio prefer CKCU. Even a smaller percentage "regularly" use the

costly CKCU service. The ratings are only a small indication of the unpopular feeling towards CKCU.

Williams humorously points out as his opening argument that "twice as many students as there are in the School of Journalism" listen to CKCU. There are approximately 600 students enrolled in Journalism out of a student population of 15,000.

Williams secondly points out that fewer students would listen to Radio Carleton if it was piped into the halls and lounges. This maybe true but only a few students listen to CKCU anyways. However, the cost of an on-campus system is far less. If fewer students would listen to it on campus, then scrap the whole thing.

My argument does not rest on the fact only a few benefit from CKCU. Clubs, for example, are considered worthwhile and serve the same number of student at one tenth of Radio Carleton's budget. However, the expense should be proportional to the service it provides. The Charlantan reaches 67% of full time students at a fraction of CKCU's cost.

I might also add that I have nothing against the staff of CKCU. I understand they are doing a great job. I merely suggest that we are paying too much for too little and the money would be spent better elsewhere.

David Waisglass
Journalism III

Editor to the letter:

At this summer's budget meeting the students' association (CUSA) agreed to fund *The Charlantan* for \$45,000 and Radio Carleton for \$50,000 for the fiscal year ending April 30, 1978.

S.C.

DAVIDSON

continued from previous page

not only corporations who pay loyalty to the almighty dollar!

According to the *Charlatan's* report, Davidson called for a 30 hour work week, at 40 hours pay; undoubtedly this is simply his way of saying that there should be an across-the-board 25% wage increase for all Canadians this is an attempt to get back at the AIB, I suppose. He has not considered that such a plan would scare away some of those money-loyal multi-nationals, and we would be no better off. Davidson said that the general strike of October 1976 should have been a few weeks long; undoubtedly this would aid unions to gain more money in future negotiations, for they could claim that the members of the union were lacking money. Anyway, what was the strike about, if not the fact that that the workers were

more loyal to money, than to the national economy? Davidson calls for higher social security benefits. Like it or not, the little man is always the one to pay for such programs.

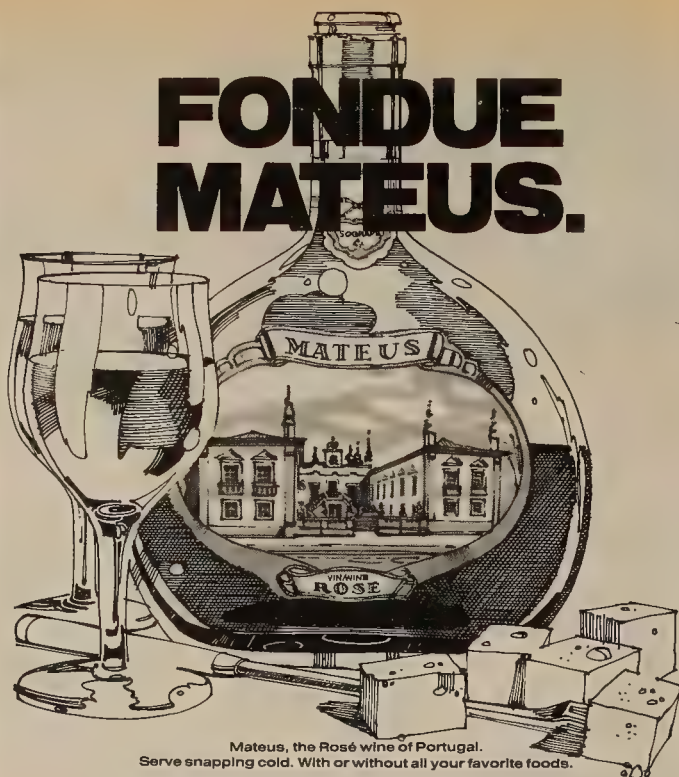
The ultimate in Davidson's points, however, is the one in which he states that corporations should not be allowed to offer overtime to any worker, so as to decrease unemployment; obviously the Post Office would be exempt from such a regulation. After all, it was not so long ago that work slowed down at the Alta Vista terminal, due to the fact that the regular workers were not being offered enough overtime! It must be nice to be able to talk through both sides of your mouth at the same time.

Jean-Jacques Blais: any time you need a sympathetic ear after trying to talk to Joe Davidson, just call on me.

Yours small-c conservatively,
Paul Clarke
Arts II

The Charlantan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

FONDUE MATEUS.

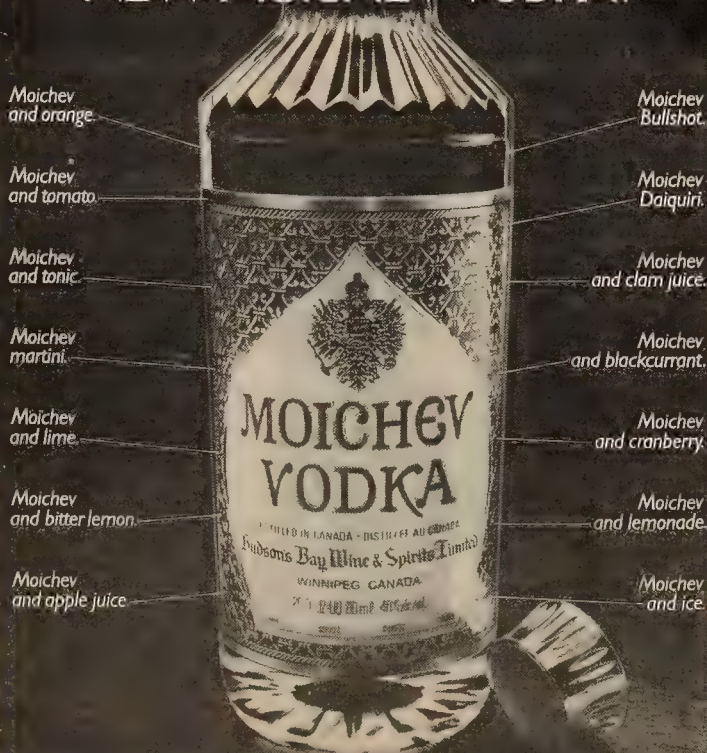


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ARTS photography



Christmas comes
to Sparks Street
by Jean Kempf,
Photo Editor



COVER STORY

Christmas shopping: a crass course in consumerism

Rocco Ciancio

Fa la la la la, la la la la. 'Tis the season to be jolly, and Christmas shopping can be one of the jolliest parts of the season. After a three-hour jaunt through the Sparks Street mall last week, it becomes apparent where the Christmas designers are taking us for 1977. While magazines like *Esquire* and *Playboy* publish special supplements advocating

outdated standards like quality and extravagance, we will nonetheless enjoy a tasteless, tacky white Christmas.

Crass commercialism at Christmas is as traditional as horseshit at an RCMP parade. Every available tree in the mall is lit up with brightly coloured bulbs, and Salvation Army trumpeters dutifully rake in the change.

Maybe it was still too early, but I couldn't locate one living, breathing Santa Claus. It must be rather expensive to outfit the retired civil servant or bored accountant in the uniform of old Saint Nick. And even though it may be cheaper, hiring an illegal alien could be worse: "Oh, chure Jeemy, ees always cole at da Nort Pole."

The remedy to this seasonal manpower deficiency is simple: hire a fully automated Santa. I saw one of these mechanical festive fatmen in operation. He's about three feet tall, and greets his young admirers from the front display window of Simpsons. His tiny black boots are bolted firmly to the floor while his arms, wired full of colourfully wrapped presents, swing around from a swivel at his elbow.

Behind Santa are two, smiling, motorized Teddy Bears perched on bicycles racing endlessly around an artificial evergreen.

And he has another helper who steals the show. He's a deranged looking clown whose hands are wrapped permanently around the handle of a butterfly net, swinging in endless circles above his head. He may be trying to tell us something.

Display windows are, of course, representative of what to expect on entering the store, and the shopper has only to walk inside for more exposure to Christmas treasures. Each store represents a specific shopping flavour.

The 60's live at Oriëntique, where constant reminders of flower power crowd the shelves. Beads, bracelets, and candles

abound, and bamboo chain is cheaper than ever at 12 cents a foot. A popular item is the wild lettuce derivative "hash" oil, that legal high we read about in the back pages of music fanzines.

"Do you get off on it?", I ask the sales girl. "I don't know, but there's only two left."

She told me the stuff is bought mostly by teenagers.

You may not think so, but your parents had a head shop like this to visit in their day, too. Where do you think they got the ashtray for the rec room? You know, the one with the ceramic breasts. Or how about that little black boy who urinates wistfully into waiting glasses for the anniversary party.

Today's headshops are getting into more of the same, only with items from the Far East (Hoboken, New Jersey). Buy your loved one a wood-stained, hand-carved, and decidedly tasteless female nutcracker. Easy to operate, you just cram a walnut between her legs and press her ankles together until the flesh of the nut is exposed.

I don't have to tell you who's cornering the Christmas record market this year. Presley and Crosby are staring joyfully up from every corner, along with the still-living and half-living greats.

But it's easy for Bing and Elvis to be popular at Christmas; they were biggies in real life. It's not inconceivable they'll sell more records from their respective graves than from Memphis or Florida. But some other Christmas albums are put out not for fame or sentiment but to provide food and clothing for the artist. Take, for example, Charley Pride.

Charley's manager obviously thinks the ridiculous look can turn straw into gold, and he's talked Charley into posing on the cover of his Christmas effort, half-smiling, unshaven and dressed in a discount Santa suit. No wonder Pride never became a regular on Hee-Haw.

For Canadians, a Christmas present staple has always been winter clothing, and this winter the rage is snow boots. Ever heard of Space-nostalgia? This Star Wars induced trend appears in the form of boots vaguely reminiscent of the ones Neil Armstrong wore while making his famous small steps for man. They're called moon boots, and the most startling pair I saw were coloured with a combination of neon red and canary yellow.

spattered from toe to calf. Buy these, and you shouldn't have any problem with footwear mix-ups at New Year's eve parties.

Even the bookstores are capitalizing on bad taste this winter. Among all the pretentious coffee table best sellers (see Berton not withstanding), W.H. Smith has a book called *Kitsch*, which in German means bad taste. The book consists of man's worst endeavors with artistic taste. Complete, of course, with illustrations.

The aforementioned items are for sale with enough time to probe Ottawa's commercial lower intestines. If, as usual, happens to me each year, you have to look to the wisdom of this Yiddish proverb: "Gehehen Nahach Zellerin," which translated means "Go to Zellers."

This famous old establishment, long referred to by garment barons as the socks, offers many inducements to Christmas shoppers, the most prominent of which is, of course, its ubiquitous sock stock. Zellers not only offers a limitless array of colours, styles, and weaves, but year the power of the sock extends into untrodden territory. The formidable footwear is packaged with Brut and Bracer, the buyer thus receives two pairs of socks to wear while shaving.



Since Christmas is for children, Zellers operates a toy department which caters to today's child with uncanny ingenuity. They are sure fire winners in the games section and next to traditions like Monopoly and finds Charley's Angels, Starsky and Hutch, and the Bionic Woman games.

The shelves are cluttered with Star Wars, Dollar Men, Fonzie dolls, and mini-Fawcetts (replete with teeth). Or, if educational TV is on their darling minds, try a Kermit the Frog puppet. Some old stand-bys never die. It's cleaning kitchens, tiny M-16's (with noticeable 70's-style reduction in output), and Etch-A-Sketches will take up much of the space.

In addition to these enticements, depend on an easy-going staff who will help you even if you ask.

Yes, the spirit of giving will soon be on us all. But those friendly people behind the cash seem to get in the mood before us. Take, for example, the decorative manager at Treble Clef records who, when asked, "Can we take some photos of Charley Pride display?", answered benevolently, "Sure as long as I get a nice mention." Is this nice or not?

Well, that's it for this year, kids. Remember: if any friends confide in you over the holidays that they're having a tasteless Christmas, tell them to go and "Pop Rocks" off the tree and shut the

Christmas, the old saying goes, is to give and take. Pictured above, to the right are some of the places where the taking occurs along with some of the hope to take you with. Pictured in the upper right hand corner is the author scornfully pointing out one such establishment.





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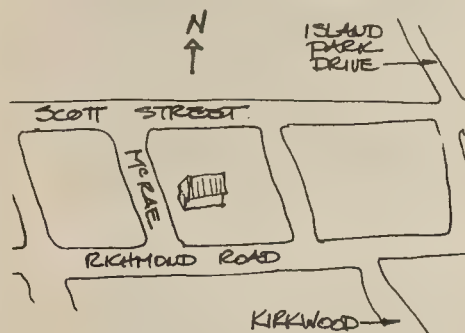
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THE CHARLATAN

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EDITORIAL NOTES

600 words

The CUSA side of the library dilemma

Percival Odynek, in "600 Words" of two weeks ago seems to have some major misconceptions about the actions and attitudes of the Carleton University Students' Association with regard to the library. His misconception indicates a lack of knowledge about this issue. While Stephen Cole, editor has indicated a mild interest in covering library stories, as editor, he has obviously decided these concerns are not of enough significance to warrant reporting in the Charlatan.

CUSA has over the last two years, worked closely with representatives of various university functions to improve library facilities and services. Agreed, some of the problems are in the hands of the Ministry of Colleges and Universities since it's the finds from this ministry that are needed to build the desperately needed library extension. Perhaps students should be made aware of what effects the Ministry's "capital grants freeze" is having. Serious consideration is now being given to putting more volumes into storage, because there will shortly be no room for new books! CUSA has, with every opportunity, indicated to the Ministry and O.C.U.A. how seriously students view the present library situation. I, at least, am pessimistic about the Ministry's response to Carleton's request for a capital grant to build a new library wing (though plans were drawn up 6 years ago). We should know shortly about the Carleton grant request.

Unfortunately for us all, the changes that are needed within the library are not as superficial as improved hours, although some improvements have been made (though not reported), and I will elaborate on them later. Making the changes that are needed to make the library the service we all wish it was have been severely hindered by bad management structure, and insensitivity in the policy-making leadership within the library. Together with CUSA's VP Academic past (Cate Cochran) and present (Bill Mowatt), I have spent many hours trying to find out why it is so hard to get improvements in library service, why it takes a petition of 1,000 summer student signatures to get library management to even consider adequate hours for summer students, and why, historically, students' views about management policy have been so consistently ignored.

CUSA perceives the best solution for these problems is to replace the existing library

management-policy structure, (i.e. Senate Library Committee) with a parity staff-user management committee. Such a committee would better ensure that both staff and user needs are dealt with in a fair and rational manner.

"Making the changes that are needed... have been severely hindered by bad management structure and insensitivity in the policy-making leadership within the library."

Students are not alone in their plight. Library staff suffer as much, if not more, than the rest of the community, from the library autocracy. The University Library Committee set up to deal with staff-management relations is a sham, and everyone knows it. Recommendations presented by this staff committee to the Librarian, Geoffrey Briggs, who unhappily is the chairperson, are consistently ignored. Because of this, the following article (11, 1-b) has been included in the recently ratified CUASA agreement:

There shall be an ad hoc parity committee of the Joint Committee to administer the Agreement (J.C.A.A.) ... which shall consider the functions of the University Library Committee ... and shall make a report to principles (i.e. the J.C.A.A.) by January 15, 1978.

Similarly serious discussions were introduced by student representatives on the Senate Library Committee, at a meeting last spring, about improving the library policy making system. The topic was taken very lightly by the Chairperson Paul Laughton. Further action is planned by CUSA to ensure open public discussion of this serious topic.

This is not to say however, that there has been no cooperation between CUSA and the library. Indeed, without the considerable help of Verna Wilmeth, Assistant Librarian for

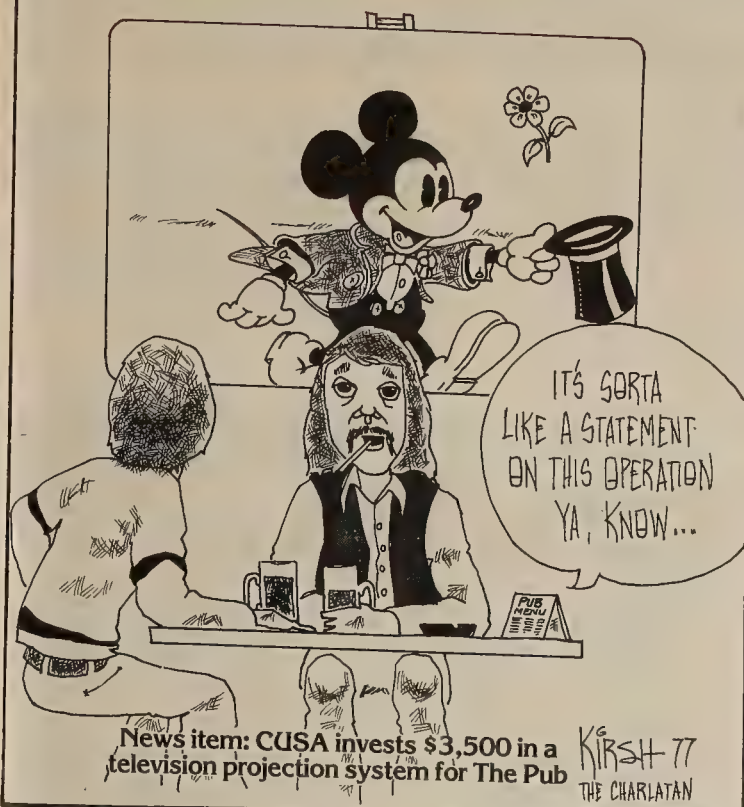
Administrative Services, and various CUASA and CUASA representatives, and the financial assistance of the President's Office the presently improved hours would not exist. Keeping in mind the severe financial constraints on the library, and using records of actual library use over the past several years, changes in hours were successfully negotiated. For example, one of the reasons that Sunday morning service was cut back early in the term, was that, it was clear from Ms Wilmeth's records, which I am sure she would be happy to show you, that library use at this time was minimal.

When CUSA was negotiating with Wilmeth for increased hours, efforts were concentrated on improving summer hours. The gross disparity between summer and winter hours was most disturbing to CUSA, especially in light of the library being probably the single most essential university service for most students. Summer hours in 1978 will be identical with winter hours for the first time.

In the last two weeks, I am pleased to say, further negotiations have resulted in greater improvement in service. During heavy use periods only, the library will be open Sunday morning at 10:00 a.m. This began on November 27th this term and will continue through Christmas exam time and, in second term will begin immediately after mid-term break. In addition an "express circulation" service will begin on an experimental basis, on January 3rd and continue through the summer. If it is successful as I expect it will be, express circulation will become a permanent service. This means it will be possible to take books out of the library from morning opening up to closing time. I think it is agreed this is a great improvement. The Charlatan editor does not seem to have considered this dramatic increase in library service an important story. I think it is. Today he said "there has been effectively nothing to write about the last couple of weeks" I disagree. After being interviewed by Mr. Cole, I can only lay the blame at his feet for deciding not to print this story in The Charlatan.

Barbara Bailey
Education & Research
CUSA, Inc.

600 words is a regular column of thought printed each week in The Charlatan. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.



News item: CUSA invests \$3,500 in a television projection system for The Pub

KIRSH 77
THE CHARLATAN

letters

The Library: coping with limited resources

Editor, The Charlatan

Recent comments regarding the inadequacy of our Library (CUSA handbook, items in the CHARLATON) have shown a regrettable inability to distinguish between the resources of our library and its operating arrangements. While the space problem is acute, and the borrowing policies realistic, if not ideal, it is a non-sequitur to conclude that the library's resources are "among the worst in Ontario".

As Acquisitions Librarian, I am aware of the active participation in collection-building undertaken by our faculty and students, in collaboration with library staff engaged in selection. Given that Carleton is a post-war institution whose budget attained significant purchasing power only during the last decade, the progress made towards achieving a collection commensurate with

the University's research aims and teaching goals has been considerable.

Our interlibrary loan statistics indicate that we lend more than we borrow. Moreover, much of our borrowing is not from other institutions, but simply from our making use, as members, of the resources of the Center for Research Libraries, Chicago. (This not only entitles us to borrow freely, but also to request that the Center purchase expensive research material for our use.)

Seven years ago an out-of-print listing of standard titles in one of several disciplines, when checked against our holdings, would reveal dismayingly gaps in our resources. Today, through the continuing collective efforts of faculty, Collections Librarian and library bibliographers, the reverse is more frequently true.

Our Serials collection is

considered more than adequate for our size. Backfiles have been built up. And what other city offers faculty and students the combined resources of the National Library, Public Archives, Canadian Institute for Science and Technology Information - NRC, and the University of Ottawa?

Thus far, the library has striven to build up a collection responsive to the University's needs. But with a sharp reduction in budget, exacerbated by inflation and more recently, by dollar devaluation (inevitably we must buy much foreign material), a period of retrenchment is upon us, and the acquisitions momentum will decrease noticeably. Further reductions in budget can only prove detrimental to our maintaining resources compatible with our goals.

Milly C. Armour

Name calling irks student

Editor, Charlatan:

Were it not for a crucial flaw, CKCU Station Manager Randy Williams could easily qualify for this year's Academy Award for Best Animated Cartoon.

He embodies all the things we've come to know and love in our cartoon favourites. He's silly, like Daffy Duck. He makes outrageous statements, like Foghorn Leghorn. He's as crafty as the Road Runner's enemy, Wile E. Coyote. And he's as two-dimensional a figure as the lot of them.

But, as I mentioned earlier, there's a flaw. He's not funny. A good cartoon should be humorous.

He's not funny, because it's pathetic to watch a man engage in self-adulation in the letters pages of The Charlatan week after week. He's worried no one loves Radio Carleton, which is the same as not loving him. So he writes little sermons, hoping to win friends and influence people.

Occasionally, he gets replies. Challenges, even. Two weeks ago, David Waisglas, a journalism student, actually questioned whether we should be spending one-fifth of our student union dues to fund an operation of direct benefit to only about 100 students. Out of more than 15,000 at Carleton.

Waisglas wanted to know if maybe a carrier current operation wouldn't be a better idea. After all, one of the arguments Williams used to defend CKCU's banishment of the School of Journalism's Radio News program was that it is just as educational to broadcast over carrier current as it is over FM. It's the work itself that counts, not how big your audience is.

Waisglas was also concerned about CKCU's trend to com-

mercialism. He suggested it is perhaps a bit unusual for CKCU to be running full-page, two-color ads in the Ottawa Citizen using a "Star Wars" theme to sell the station. Regardless of who is paying for it, isn't that a rather crass way of portraying a supposedly noble student enterprise?

These are reasonable questions for any shareholder to ask of his company. Remember, we own Radio Carleton. Randy Williams is our employee.

Who could have expected such an outpouring of venom from Williams the following week? One would think Waisglas had been exhorting us to blow up the station.

Williams used his best cartoon nasty words to fight off mean ol' Waisglas: "Dave? . . . Dave? . . . David can you hear me? . . . Are you listening? (knock, knock, knock.) 'Dave's not here!' He can't use sticks and stones to break Waisglas' bones, so names will just have to do.

These words come from the same man who wrote the following in his budget proposal to the Students' Association back in July: ". . . CKCU exemplifies the ability of students to run a successful "professional" enterprise in an atmosphere of friendship and harmony . . . Radio Carleton is a student radio station, Your radio station, and it's the best there is."

We can assume, I suppose, that CKCU is ours as long as we stay away from it. Heaven help those who might question the operation of the World's finest radio station. Williams' wrath be swift and brutal.

Sincerely
Peter Howell
Journalism IV.

Joe Davidson: loyal to whom?

To the editor:

It's so nice to hear Joe Davidson again (Charlatan, December 2); I had started to miss his regular tirades against the Post Office. As I understand the situation, he returned to a regular post office job after his term as president of the CUPW. Recently, however, it seems that he has been appointed as an advisor to someone in the union; so good to see that the CUPW is giving all of its members a chance to have a say!

Onto what Uncle Joe had to say to Carleton students. I would not deny completely that

multi-nationals do to a large extent have control over parts of our society, but his statement that those corporations "have no loyalty to any bloody country. They have loyalty to their profits" is somewhat ironic. After all, how loyal has Joe Davidson been to Canada, when time after time he has led his workers out in a strike that caused problems, to some extent, in our economy? His own past points to the fact that he is mainly loyal to seeing postal workers grab as much money as possible. Perhaps it is

continued on next page

OMBUDSMAN

Dear Ombudsman,
I was busted for possession awhile back. I understand that I can get my record cleared. Is this true and if so how do I go about doing that?

When employers ask me if I have a criminal record, what should I say?

Concerned

Dear Concerned,
The information that you provided us with is not very detailed, so what we will try to do here is outline the basic procedure that an individual would follow to get a record "sealed". You mention in your letter "cleared" but what actually happens is that the record is "sealed" and kept separate from the other criminal records.

A criminal record can be sealed by applying for a pardon from the Solicitor General of Canada under the Criminal Records Act. The Criminal Records Act is a Federal Statute therefore if you have been convicted or found guilty under a Federal Act or regulation such as Criminal Code of Canada, Narcotic Control Act, Food and Drug Act you can apply for a pardon under the Criminal Records Act. Criminal records are not sealed automatically; a formal application must be made to set the procedure in motion.



Liz Hoffman, Ombudsman

Your eligibility to apply depends on two factors: the form of the legal proceedings against you and the length of time since your payment of fine or termination of sentence. This is where the "legalese" gets a little complicated.

After a summary conviction, you will be eligible for pardon 2 years after termination of your sentence and if discharged, you will be eligible after 1 year. In all other cases of conviction, excluding summary convictions, you must wait 5 years to apply for pardon or 3 years after a discharge.

If you're not sure which procedure was followed in your case, check with the Clerk of the Court where you were tried. Ask for a certified copy of your Certificate of Conviction since you will need one to complete your application for pardon.

When you feel that this length of time has elapsed complete the "Application for Pardon" form. (Forms are available from the Ombudsman's Office and the National Parole Service (996-7011)) and send it with the required documentation to the Clemency and Criminal Records

Division.

When you apply, you will be asked to provide names of 2 people who can be contacted and who are not relatives, employers or employees.

An RCMP officer will conduct a confidential investigation of your behaviour since your sentence terminated. If the people you signify as references are not aware of your conviction, you can state this and the officer should honour the confidence.

This Office has received conflicting reports on how confidential the RCMP investigation really is. Some observers have been critical. Others are satisfied. If you are concerned, National Parole Services may be able to help as well as organizations like the John Howard Society (236-9793) and the Civil Liberties Association (238-7368).

If granted, a pardon is evidence that you have been of good behaviour since your sentence ended and your record will be sealed. This process takes from 6-8 months.

A pardon does not, affect private agencies (eg. a store where you were caught shoplifting) which may have a record on you. More important, because the legislation is federal, it binds the RCMP but not municipal or provincial police forces in sealing your record.

Some employers ask, "Are you bondable?" You should know that a criminal record is not an automatic bar to being bonded. If you are having trouble getting a bond, National Parole Services may be able to help.

Finally, a pardon allows you to say "NO", to questions like: "Do you have a criminal record?" or "Have you ever committed a crime for which you have not been pardoned?" But nothing in the Act sanctions a person to say "NO" to questions like "Have you ever been convicted of a crime. One option may be to omit answering. The Human Rights Commission of Ontario, has recommended making this sort of questioning discriminatory and, therefore, illegal. So far, however, Queen's Park has not enacted this recommendation.

If you have any further questions drop into our Office or call the Clemency and Criminal Records Division (593-5275). As well as picking up an application there is a booklet that may be of some help. The booklet consists of thirty-three questions and concerns frequently asked about the pardon procedure. A copy of the Criminal Records Act is also included in this booklet.

Ombudsman

This is the first in a series of articles submitted by the Ombudsman's Office. Future articles will provide information on the fee structure and the Review of Grade procedure at Carleton University as well as some off-campus information on Landlord-Tenant rights and responsibilities and Small Claims Court Actions.

THE CHARLATAN

will not publish
for the next five weeks during
the Christmas break.
Our first issue in 1978:
Volume 7, Number 17 will appear
Friday, January 13.

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Ravens split at Concordia

Lineup changes in the offing

Luciano DiNardo

The Carleton Ravens basketball team was beaten 92-60 by Merrimack College in the finals of last weekend's tournament at Concordia. The loss leaves Carleton with a disappointing record of five wins and five losses and coach Pat O'Brien warned that there may be lineup changes made.

"We'll really be tightening up," said O'Brien. "The guys we've been counting on are just not producing. We have to make some drastic changes. It may turn into a great deal of antagonism towards the coaches and specifically me, but I'm willing to take that. I cannot comprehend players who lack intensity." O'Brien refused to name the players who are not putting out.

Once again, shooting was a problem for the Ravens. They converted only 22 of 74 field goal attempts. Merrimack, an NCAA second division team from Massachusetts, hit on 34 of their 71 shots. They also outrebounded Carleton 39-25.

Merrimack manhandled the Ravens at both ends of the court. Their play was characterized by brilliant passing, a knack for hitting the open man, and aggressive rebounding.

The Ravens didn't score against Merrimack until the seven minute mark.

Jon Love led the Ravens attack with 16 points on six of 20 field goals and four free throws. Pat Stogua added 12 points on four of 17 field goal attempts and four free throws.

Poor shooting also hampered the Ravens against Concordia. Despite their 12 point victory, they connected on only 37 percent of their shots from the floor compared to the Stingers' 45 percent.

But the Ravens had the upper hand at the foul line where they outscored Concordia 22 to 10.

Larry Wilson netted 20 points to lead the Carleton attack against the Stingers. Don Reid scored 12.

But the Merrimack debacle blackened the Ravens' weekend. O'Brien went as far as to say that certain team members may not be on the squad after Christmas break.

"We can't walk with these guys anymore," he fumed. "We have to get tough and the guys that can't take it will pack their bags and we'll find other people who want to play basketball. If I have to get right down the bench and put our statistician, Howard Bloom in uniform to run the offense, the guy's going to run the offense."

Wilson, who entered this season with hopes of going to the national finals, was as perplexed as O'Brien in trying to

assess the team's problems. The Ravens forward feels the team lacks confidence. "I don't know why we go around spotting teams that are better than us 20 points. That's not a very good idea," said Wilson.

Looking back on the Merrimack game, Wilson lamented, "For a while we looked like a high school team out there. We couldn't seem to do anything right and everybody was getting rattled at once... everybody was making mistakes."

Wilson said he wasn't sure just what the Ravens' major stumbling block is.

"That is the \$54 million question right now. Probably the worst thing that ever happened to us was winning the Guelph Tournament. We did not play well then and we won it and it just got everybody thinking, 'oh yeah, we're great. We can win and we don't even play well.'"

Wilson did mention, however, that the team's problem stems from not playing as a unit.

"Right now we're still playing like individuals and a lot of times it's just one on five and each person on the team takes a turn going one on five instead of going five on five... We need a little more playmaking."

Merrimack forward Ed Murphy was chosen the tournament's MVP, scoring 39 and 37 points against Concordia and Carleton.

"We played good. In the first five minutes we came out and they were cold. That was the game," said Murphy.

The Ravens are not required to practice over the Christmas break. O'Brien says when they return from their break things will be different.

"We pick up regular practices again on Dec. 26, which appropriately happens to be Boxing Day."

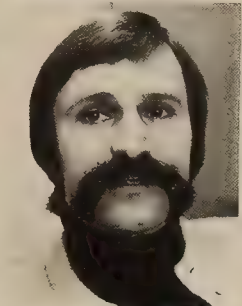


Carleton's Larry Wilson: "Probably the worst thing that ever happened to us was winning the Guelph Tournament."

Pro sport: survival of the fittest

David Clarke

Istvan Balyi is a professor of Physical Education at the University of Ottawa with an interest in the sociology of sport. Balyi, a graduate of the Hungarian College of Physical Education, spoke to *The Charlatan* about contrasts between Western and socialist attitudes towards sports.



Istvan Balyi

The Charlatan: What is your reaction to Canadian sports spectacles such as the Grey Cup?

I.B.: I should mention that I don't have background in North American sports such as football or baseball... I just want to make the point that the mass media puts so much emphasis on these popular sports that they don't help the other sports.

For instance, the Canadian National Volleyball Team went

to the World Championships in Tokyo and we didn't receive any coverage. I hardly saw any notice of it and it was the national team. We can make a comparison with South America where football (soccer) takes place. Even though soccer takes too much emphasis, the media still covers other events.

The Charlatan: What do the mass media do in a socialist country?

I.B.: They cover all events. A few years ago they rejected covering Western pro sports. But now one gets information about Jimmy Connors or Formula One racing (which involve international competition). But they encourage all branches of sports.

The Charlatan: Why did they reject covering Western sports?

I.B.: Because they are professional. In the socialist ideology, they strongly reject professionalism. As in the case of Rod Gilbert learning that they (the New York Rangers) just didn't need him anymore. They just sell you when they don't need you anymore. They buy and sell athletes until they can't make any more profit out of them.

The tennis players (from socialist countries) that compete in the West, like Nastase, Gulyas, Taroczy, are supposed to give back a percentage (of their winnings).

The Charlatan: Why do they let them play at all?

I.B.: A difficult

question...national pride. To show up the pros. Also, in Eastern countries they need Western currency.

The Charlatan: What should Canadian sports authorities do?

I.B.: There are very strong efforts to develop amateur sports in Canada. There is a green paper just coming out and they are holding meetings all over Canada to discuss the issue.

In my opinion, using the model of development in Sandanavian and socialist countries, there is a dialectical relationship between elite spectator sports and mass participation sport. Think of the pyramid. With a large mass base getting involved in physical activity, a select elite develops.

But there is an idol creating function of elite sport. Here in Canada, everyone wants to be Guy Lafleur. If they can't make it, they might be good at other sports, but they don't have any alternatives. My point is the necessity to get involved in some physical activity.

The only way is to develop physical education in the schools. Physical education should be compulsory in secondary schools, but it is most important in the primary schools. That is when you develop your movement co-ordination.

The reason the level of development in North America is 50 years behind Scandinavia is that there is no money in it. I have to admit that Lalonde

(Marc Lalonde, former Canadian Minister of Health and Welfare) has pointed out that increasing physical education will reduce the incredibly high expenditures on health care.

When I hear about socialist countries, they exploit sports to political ends. At the Olympics in Montreal, 11 socialist countries won 55 percent of the first six places. So the rest got 45 percent...It (sport) is a very important thing in the life of the socialist countries.

But even if sport is manipulated there, everyone gets a chance to participate, whereas here they are weeded out.

Basketball Top Ten Rankings

1. University of Manitoba Bisons
2. Acadia University Axemen
3. St. Mary's University Huskies
4. York University Yeomen
5. Sir Wilfrid Laurier University Golden Hawks
6. University of Calgary Dinosaurs
7. University of Windsor Lancers
8. University of Victoria Vikings
9. Lakehead University Nor-westers
10. McMaster University Marauders

Photos by B. Onuske (upper) and J. McKendy (lower).

4TH ANNUAL CHRISTMAS RUSH

essential elements of the distant and more recent pasts of rock 'n' roll. More important, his short, snappy and sophisticated songs, which deal with those old adolescent standbys of guilt and revenge, fuse two present-day musical polarities, and thus herald the future. His joyous, balanced, complex sound never approaches the gutsy, frenetic repetition of punk or the cerebral, often over-produced musical maze of studio rock, proving that you can still be clean and intricate while sounding dirty. Sure you'll find touches of Springsteen, Parker, Jerry Lee Lewis, the New Wave, and rhythm 'n' blues among others. But like most rock innovators, Costello combines this eclecticism with his own vision to create something exciting and original. This unrecognized leader is far enough ahead of his time one fears that his influence may have more lasting impact than his actual work. In any event, I hope I die before he gets old.

2. **Cheap Trick:** Cheap Trick
3. **Metro:** Metro
4. **801 Live:** 801
5. **Au nord de notre vie:** CANO
6. **Heavy Weather:** Weather Report

Evelyn Erskine

Album of the Year:

Overnight Angels: Ian Hunter
It really is the tits that the album of the year will never be released in North America. What is more frustrating is that the disc in question, Ian Hunter's **Overnight Angels** was recorded in Morin Heights, Quebec, not 200 miles away. So near and yet so far etc.

In any case, **Overnight Angels** is great because it doesn't sound like an Ian Hunter album. Previous Hunter albums have sounded like John Cale imitating Bob Dylan. Hunter's best achievement here is exorcising his Dylanesque obsession; a problem which created too many words and not enough music. One time Bowie axeman, Earl Slick plays on the album and adds a Spiders From Mars flavour here and there, although the title track has more to do with Heroes, Bowie's latest album. Roy Thomas Baker produces, adding clean pizzazz to Hunter's sound that has traditionally died a slow crash and burn.

2. **Lust for Life:** Iggy Pop
3. **News of the World:** Queen
4. **Heroes:** David Bowie
5. **Never Mind the Bollocks, Here's the Sex Pistols:** Sex Pistols
6. **1V Rattus Norvegicus:** The Stranglers

Hoppy Mayo

Album of the Year:

Hejira: Joni Mitchell
Joni Mitchell is a synergetic experience. First you hear the music, those enticing melodies. Then you begin to see the images she paints with words. Gently she unscrews the top of your head and dips the essence of her genius into your brain. Now, you actually see her music and hear her poetry. She holds out beauty and draws you into herself, but maintains the magic and mystery of the creator. **Hejira** is one more such creation.

2. **Never Letting Go:** Phoebe Snow
3. **Animals:** Pink Floyd
4. **Troubadour:** J. J. Cale
5. **Born on Friday:** Cleo Laine
6. **Quintessence:** Bill Evans

Peter Lennon

Album of the Year:

My Aim is True: Elvis Costello
This 22 year old (how old?) enigma has delivered a first album that captures

continued on next page

As yet another Presley tune was piped through Zellers, the woman staffing the front cash moaned. The customer smiled knowingly.

"Yes, poor man," she said.

"Huh?" said the staffer. "Poor us! We've been listening to Elvis since the funeral."

That was August. Through the miracle of recording, Elvis has lived on a full five months. For all the almost-demented Zellers people in this world, Christmas comes just in time.

Black vinyl is as essential to the Christmas rush as sox, hairdryers, and gift certificates. Everything's in readiness for its contribution. The albums are stacked in the sanctuaries with care. Somehow they've just managed to fit Charley Pride in between Elvis and that other singing stiff, Bing Crosby. Fingers are poised, ready to ring up \$7.98 plus .48 tax and \$8.98 plus .55 tax.

We at The Charlatan approach the celebration humbly and yet with a note of pride. This is the fourth year we've wrapped up the annual album releases come Yuletide. Every contributor picked an album of the year; some were asked for five more top albums. For gift ideas, read on.

Phil Shaw

Album of the Year:

Mink de Ville

Though the best album release during 1977 was the innovative 801 Live, Mink de Ville's premiere best defined the year's musical energies. It's basic rock, built on the dynamics of our rhythm 'n' blues heritage, a territory worked so successfully by such contemporaries as Van Morrison, Bruce Springsteen, and to some extent, Graham Parker and Elvis Costello. De Ville's other principal input is New York City, a musical hothouse certainly as important to today as its brainstorming competitor, London, England. But de Ville has drowned neither in the New Wave nor the NYC punk mainstream. His rhythms are more an individualistic mix of soul and Spanish Puerto Rican influences. His band forms the basic quartet at its hard-driving best, but added to it are unique-sounding flourishes: fingersnaps, sinister moaning harmonicas mixed way in the background, and as a light touch, a glockenspiel, the effectiveness of which was proven by producer Jon Landau on Springsteen's *Born to Run*.

2. **801 Live:** Phil Manzanera, Eno, Bill MacCormick, Francis Monkman, Simon Phillips, Lloyd Watson.
3. **Marquee Moon:** Television
4. **In Your Mind:** Bryan Ferry
5. **Monkey Island:** Ceils
6. **Heroes:** David Bowie

Peter Grainger

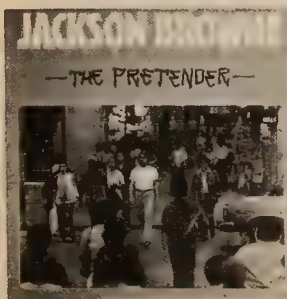
Album of the Year:

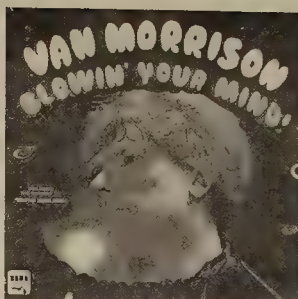
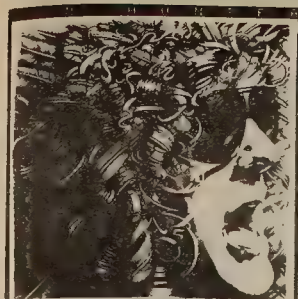
Rumours: Fleetwood Mac

I'll remember 1977 as a year of breakups and breakdowns in all relationships on all levels. Things seem to be changing so fast that some of us just can't keep up. Or don't wish to. Everyone seems to be seeking independence, but just who is free? People fall into habits, instead, relying on them and then replacing one habit with another. And on it goes.

Fleetwood Mac represents this dilemma between the need for independence and the acceptance of habit. As solid commercial product, **Rumours** suffered the over-kill of air-play and advertising, but it was the definitive statement on the human love relationship in 1977. They admit that you Make Loving Fun, but their advice is to Go Your Own Way and Don't Stop Thinking About Tomorrow.

2. **Gabriel:** Peter Gabriel
3. **Netherlands:** Dan Fogelberg
4. **No Second Chance:** Charlie
5. **Au nord de notre vie:** CANO
6. **Ghost Writer:** Garland Jeffreys.





NEVER MIND THE BOLLOCKS

HERE'S THE



CHRISTMAS RUSH

continued from previous page

Gord Egan

Album of the Year:

The Sex Pistols

Johnny Rotten and his cocksure cohorts will never make another album as arresting or credible as this. The Pistols have so completely embraced the fleeting angst of the drole queue sensibility they have rendered themselves, more than any other New Wave band, futureless. From here on, they can only become increasingly self-conscious poseurs. However, it is this one-shot, nova-burst commitment that has made **Never Mind The Bollocks Here's The Sex Pistols** the most exciting and viscerally correct platter of 1977.

- 2 **Heat Treatment:** Graham Parker
- 3 **Rocket to Russia:** Ramones
- 4 **Ghost Writer:** Garland Jeffreys
- 5 **My Aim is True:** Elvis Costello
- 6 **North Star:** Philip Glass

Joe McKendry

Album of the Year:

The Pretender: Jackson Browne

With this album, Browne comes dangerously close to becoming a household name. That would have been a disappointment. Because having a hero that everybody knows about is like being seen with a paperback copy of *Star Wars*.

Fortunately, Browne remains somewhat of a cult figure, at least north of the 49th parallel. He did eventually appear on the cover of *Rolling Stone* and on *Saturday Night Live* but I was still somewhat relieved. I had nightmares of Time, People and the *Midnight Special*.

The songs on *The Pretender* are accessible without being obvious. They are rooted in personal experience but not limited by it.

While Browne's writing is as stimulating as ever, the drama and energy of the music makes it much more powerful.

- 2 **Year of the Cat:** Al Stewart
- 3 **Ghost Writer:** Garland Jeffreys
- 4 **American Stars 'n Bars:** Neil Young
- 5 **Hotel California:** The Eagles
- 6 **Hit and Run:** Ian Matthews

Stephen Cole

Album of the year:

The Pretender: Jackson Browne

Not exactly a vintage year, this. Prescient chroniclers will be disappointed to note that reggae and minimalist art rock, two apparently bankable trends from years

past, have, this year, failed to bear fruit. And while I admit to enjoying the small pleasures of The Ramones, Sex Pistols et al, I would have to submit that they're just that: small pleasures.

Groups and artists that usually mop up in these polls: The Stones, Dylan, Bowie, Joni Mitchell, Bonnie Raitt, Rod Stewart, Roxy Music, Bruce Springsteen, Little Feat, Al Green, Marvin Gaye, Paul Simon and Randy Newman either came up wanting or not at all in 77. Only Jackson Browne (*The Pretender*), and Stevie Wonder (*Songs in the Key of Life*) exhibited healthy signs of growth. Both are wildly erratic (Wonder from song to song, Browne from couplet to couplet). But the production on both is, as they say in *Stereo Review*, **** and both boast enough good songs to ensure repeated playings, something you couldn't say about many other albums this year.

- 2 **Songs in the Key of Life:** Stevie Wonder
- 3 **Ghost Writer:** Garland Jeffreys
- 4 **Stick to Me:** Graham Parker
- 5 **American Stars 'n Bars:** Neil Young
- 6 **My Spanish Heart:** Chick Corea

Christopher Porter

Album of the Year:

A Day at the Races: Queen

This early 1977 release brings together some good hard rock 'n roll, some quiet ballads, and a few fun songs. As usual, Queen varies its tempos, and utilizes its now-famous harmonies. This is also the album that inspired their unforgettable appearance here in Ottawa last January. Oh yes, the album's best point: no disco!

Dennis Patrick Sears:

Author's last novel set in the depression

books

Auntie High Over the Barley Mow

Dennis Patrick Sears
McClelland and Stewart

Jacqueline Seck

A nostalgic reminiscence of a youth spent in the Depression is the setting for *Auntie High Over the Barley Mow*. Dennis Patrick Sears' new novel is also unfortunately his last; he died before its publication.

Sears lived in poverty during the depression. His story in *Auntie High* is built around Patch, a boy whose family inherits a farm and moves from Saskatchewan to Ontario in search of a better life.

The novel examines Patch's growing

Hedrick Wachelka

Album of the Year:

Marquee Moon: Television

Television's brilliant debut, a collection of surrealistic tales, is psychotic, urban rock 'n roll containing manic rhythms suggestive of the Velvet Underground. Tom Verlaine, a 70's original, masterminds this compelling opus and sparkles with his obsessive guitar work and hyena vocals.

- 2 **My Aim is True:** Elvis Costello
- 3 **Rocket to Russia:** Ramones
- 4 **Low:** David Bowie
- 5 **Blondie**
- 6 **aja:** Steele Dan

Paul Gallagher

Album of the Year:

Heroes: David Bowie

The album has good songs and good production. It's a real good album by a good group. Good boys!

Ron Shewchuk

Album of the Year:

Blowin' Your Mind: Van Morrison

I think it's Van Morrison's first album. I bought it a couple weeks ago at the Mac's Milk on Bronson and Powell. It's got Brown Eyed Girl on it, a song that will live forever in the jukebox in Gino's, a pizza place I have frequented for years. It cost only \$2.99 and boy is it good. The only new album I bought this year was the Vibrators. It's not a bad album, either. I bought a second hand copy of

Lou Reed's *Rock 'n Roll Animal*, and my friend Rick bought me a copy of *Metal Machine Music* as a joke. Other than that, I bought maybe seven other albums this year. Here are the best six:

- 2 **Clear Spot:** Captain Beefheart
 - 3 **Raw Power:** Iggy and the Stooges
 - 4 **Stowaway D.O.A.:** an Iggy Pop bootleg
 - 5 **Troutmask Replica:** Captain Beefheart
 - 6 **Metamorphosis:** Rolling Stones.
- I haven't listened to the whole thing yet and it's actually not that good.

Tom Davis

Album of the Year:

aja: Steely Dan

Steely Dan has always shown a strong jazz influence (listen to *My Old School* and *Parker's Band*) and in their latest album this is made even more apparent. The players are all L.A. sessionmen or jazz artists like Wayne Shorter or Steve Gadd. Walter Becker and Donald Fagen (collectively Steely Dan) are only two of these many sidemen, and in *Peg*, for instance, only Fagen appears. Despite this, that Steely Dan sound (cool, attractive melodies paradoxically coupled with cynical, often sarcastic lyrics) is preserved, with a little more soloing allowed. Steely Dan still has the best sound of the 70's and *aja* is their best release since *Pretzel Logic*. Other worthies:

- 2 **High Class in Borrowed Shoes:** Max Webster
- 3 **Gabriel:** Peter Gabriel
- 4 **No Second Chance:** Charlie
- 5 **Time Loves a Hero:** Little Feat

Sears' display a talent for describing characters with images from nature. A frosty, strict aunt speaks with "sleet in her voice," a man's last lunge into a fight is likened to the "rush of a dying elk." *Bride* is tossed up in the air and caught again by her father with as much ease as he would "catch an apple on its way down." This is a particularly interesting quality of Sears' writing and it is employed skillfully and frequently throughout the novel.

In *Auntie High Over the Barley Mow*, Sears' shows deep insight into the sad and often humorous business of growing up. The children's ability to cope seems slightly incredible at times, but the rich imagery strewn through the novel gives it a fine polish.

Auntie High fulfills the promise that Sears had shown in his earlier novel, *Lark in the Clear Air*. His death has cut short a promising career.

un-classified

Attention - International Students. Those of you leaving the country at Christmas should have: a valid passport, your student ID, an up-to-date visa, a letter from your department stating that you will be enrolled in January.

For Sale - Realistic Automatic turntable. Cueing, anti-skate, speed adjustor. 2 years old, new cartridge \$75 (\$140 new) Call Mike at 737-0897

2nd year Criminology student urgently seeks roommate. Reasonable price to share 2 bedroom furnished apartment in central location. Good working atmosphere. Call John after 10 00 p.m.

Needed - Responsible vegetarian couple or single woman to sublet beautiful room in mini co-op on Powell Avenue. From Jan. 1 to May 1. Preferably ecologically and spiritually aware types. Phone 238-4072

Wanted - Male or Female, one body to fill a room in a 3 story co-op with 5 males. Rent is \$80 per month plus hydro, phone & food. 49 Glen Ave near Sunnyside and Bank. For further details call 233-8895.

Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature will not be accepted. Written submissions only should be placed in the Unclassified mail box in The Charlatan office prior to Wednesday noon, the week of desired publication.

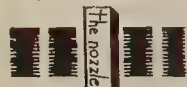
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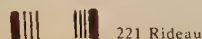
Quarrington and Worthy
Dec. 12 - 17
- Stephen Nesrolloh



SOUL'S TAVERN

Dec. 5 - 10 -

The Paul James Band
Dec. 12 - 17 -
Danny Greenspoon
and Groundspeed



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THIS WEEK AND MORE

9 friday



David Wiffen (picture above) is in Rooster's tonight and tomorrow.

The National Gallery features the film *We Are All...Picasso!* today at 12:15 pm.

Annie Hall at 7:30 and 9:30, and the Song Remains the Same at midnight are featured at the Towne tonight.

The CNIB continues their fund raising drive by collecting Canadian Tire Store Cash Discount Coupons. The drive ends December 17 and your donation of coupons is urgently needed.

Today is the last day for the Hungarian Heritage display at City Hall. This exhibition displays arts and crafts by members of the Canada Hungarian Community in Ottawa, stressing Ottawa's inheritance of cultural contributions by people of Hungarian ancestry.

A display of the traditional Quebec craft, ceinture fléchée, is on display in the Foyer of City Hall until today.

Bobby Ward plays in The Pub until tomorrow night.

10 saturday

The Towne Cinema features The Greatest tonight at 7:30 and 9:30. Smile Orange will be screened at midnight.

Nazhath Ashraf, a mixed media exhibition including etchings, lithography and collage, starts today until December 17, from 9:00 am to 5:00 pm daily in the Foyer of City Hall.

Cano (pictured below) appears in the Opera of the NAC tonight at 8:30. Tickets are \$4.00 to \$6.00.



A film series dealing with the energy dilemma continues at the Museum of Natural Sciences today and tomorrow. The French film entitled *L'Homme et le Froid* begins at 2:00 pm in the auditorium.

Sailboat and La Raison Avant la Passion by Joyce Wieland are featured this afternoon at 2:00 at the National Gallery.

11 sunday

The Towne Cinema's films for today are *Lords of Flatbush* this afternoon 1:30 and 3:30, and *Logan's Run*, at 7:30 and 9:30 tonight.

The Cathedral Singers, under the direction of Francis Macdonnell, will appear at St Patrick's College tonight. The Festival Evensong with Advent Carols begins at 7:30 in rm 329.

The Galliard Ensemble with guest mime artist Bibi Caspari appears tonight at 8:00 in the Studio of the NAC.

12 monday

The exhibit *Change*, by Vahe Guzelimian, Stephen Livick, Scott MacEachern and Nina Raginsky continues at the NFB Photo Gallery, 150 Kent Street, until December 18.

Hedda, starring Glenda Jackson, is screened at the Towne Cinema tonight at 7:30 and 9:30.

13 tuesday

Floralie, Where Are You? continues this week at the Theatre of the NAC until Saturday. Tickets are \$7.00, and the curtain time is 8:00 pm.

L'Aventure C'est L'Aventure, a French film with English subtitles will be shown at the Towne Cinema tonight at 7:30 and 9:30.

The NAC Studio hosts *Le Songe*, by August Strindberg nightly at 8:00 until Saturday. All seats are \$5.25.

14 wednesday

The Aspects of Pellán, a lecture by Rosalie McCrea begins at 12:30 at the National Gallery.

The Nutcracker opens tonight in the Opera of the NAC. Performed by the National Ballet of Canada, it is the most popular of all children's ballets, and a traditional Christmas production. The Nutcracker runs tonight through to Saturday, at 7:30 nightly with a matinee at 2:30 on Saturday. Tickets range from \$4.50 to \$8.50.

Sunday Woman is being screened tonight at 7:30 and 9:30 at the Towne Cinema.



Triggerledge will be The Pub's last act this year. They run Thursday through Friday, December 15-17, nightly at 9:00.

15 thursday

Triggerledge opens at The Pub tonight for the weekend. McCabe and Mrs Miller is the feature at the Towne Cinema this evening, at 7:30 and 9:30.

16 friday

Aspects of Pellán by Rosalie McCrea is the 12:30 talk-tour at the National Gallery today.

Network is being shown at the Towne Cinema tonight at 7:15 and 9:30. The midnight movie is *The Rocky Horror Picture Show*.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday (noon) of the week prior to publication. Telephone submissions cannot be accepted. All submissions should typed.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

ARTS cinema



New Lelouch film

Another Man, Another Chance
Claude Lelouch, dir.
Capitol Square 3

John Ramlochand

Another variation on the western

The durability of the western stems from its ability to adapt to various forms of drama. Many directors have used or played against the conventions of western genre to produce comedies (Butch Cassidy and The Sundance Kid), satires (Lonesome Cowboys, Blazing Saddles), epics (The Magnificent Seven, The Searchers), social commentaries (Little Big Man, Cheyenne Autumn), and simple adventures (Audie Murphy pics ad nauseum).

With his new film, **Another Man, Another Chance**, French filmmaker Claude Lelouch (A Man and a Woman) has explored another area of the western's seemingly endless dimensions — the romance.

Lelouch has created a film whose western setting is secondary to the film's central concerns: a portrait of love and the importance of destiny in people's lives.

The story centres around Jeanne and David (Genevieve Bujold and James Caan) who lose their respective spouses through violent circumstances. David's wife is raped and murdered by three thugs, while Jeanne's husband, a photographer, is shot to death.

Interestingly, the protagonists do not meet until halfway through the film. Instead, a great deal of time is spent on their separate marital relationships. When they do meet, their characters and past have been well formed. Also, they do not simply fall into bed within a few feet of celluloid, but grow towards one another in an adult, natural manner.

Throughout the film the importance of fate is shown. The title itself points to the element of luck, of chance in people's lives. The story is told in a flashback, thus a sense of foreboding, of pre-determination hangs over the scenes. Characters too discuss their fate, and Jeanne's husband's death is predicted by a fortune-teller. Augmenting this is a camera which continually hovers over, or looks ahead of the characters.

In fact, Lelouch's camera is always on the move. This is important since it creates the sense of expansive space necessary to the western. A realism is thus created by the limited cutting and

fracturing of viewpoints. Unfortunately it sometimes slows the film down considerably. In particular, the opening scenes are too long and though they introduce the characters, do not spark the audience.

There are problems with the film. In early scenes of Jeanne in Paris, she speaks English with a (natch) French accent. Later on the characters speak in English about how they will have to learn to speak English when they get to the "promised land" of America. Yet even later in the film when Jeanne speaks to her daughter in French, sub-titles are used.

Another problem is the sometimes insipid dialogue. It probably arises from scriptwriter Lelouch's unfamiliarity with the English language.

Yet the film overcomes all these problems of pacing, weak dialogue and sub-titling to be a successful western romance.

The acting is very good. Bujold has finally appeared in a film which fulfills the early talent she showed in such Canadian films as Claude Jutra's *Kamouraska*. Her performance is both graceful and sensitive. Caan is not macho (at least not blatantly), a womanizer or cool. His performance is low-key and eventually very moving. As David he is a fatherly, peace-loving man who cannot understand the things that have happened to him.

Lelouch does not exploit the viewer's responses, but is instead reserved. Many of the important scenes are shot from a middle distance and often the characters' faces cannot be seen. All the violent scenes are cut short. Lelouch suggests their cruelty, but does not exploit them for gratuitous excitement.

Lighting is used quite effectively throughout the film. Light becomes the central motif; it suggests life, yet at all times operates naturally. The two important deaths occur in relative darkness. Jeanne's husband is murdered in his dark room, while David's wife's face is covered by the shadows of her killers when she dies.

Another Man, Another Chance is a very romantic film. And it is told with a minimum of sentimentality and a reserve uncommon among modern filmmakers. One can only hope that continued variations on the western will be done with such style.



Student referendum in the offing:
CRTC lowers the boom on CKCU

Volume 7, Number 17 January 13, 1978

THE CHARLATAN



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Volume 7, Number 1
January 13, 1978

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Williams: CRTC decision "kick in the groin" but blow not fatal

Darlene Harapiak

Radio Carleton's (CKCU) station manager, Randy Williams, says although the recent Canadian Radio-Television Telecommunications Commission (CRTC) decision was a "kick in the groin," the blow is not fatal.

The CRTC denied CKCU's request to renew its license for the usual five-year period, but has given the station until July 31 to make basic policy changes.

In its written decision the CRTC complained that the Broadcast Policy Board (BPPB), the management committee of the station, was not sufficiently open to student participation.

The Commission also said the station's advertising "exceeded the limits of (its) restricted commercial activity" and that it appeared to have an "excessive drive for professionalism."

CKCU was also told to shape up its news coverage and to improve community and student access to the station.

Geoff Gordon, head of Information Services for the CRTC, says the station was only given a four month license because it had been violating the Commission's policies for student radio stations.

"The CRTC licences campus radio for certain purposes. Randy Williams and his gang went off in a different direction," he says.

Gordon compares the station to a football team that becomes "too good" a team that "becomes too involved in the game, that worries only about the football, Carleton University aside."

Williams said the initial reaction of the station's staff to the decision was that "everything we've been doing is wrong."

"Our reaction was shock and utter dismay," Williams says. "In the four years I've been reading CRTC decisions from all across the country...I've never seen such a complete condemnation as the CRTC pulled on Radio Carleton."

Dave Mowbray, one of the station's 136 volunteers, says staff morale has improved in the weeks since the decision was made.

"Everyone I know was really, really hurt. It sounded as if we hadn't done anything right. The consensus now is the decision was made in ignorance, rather than malice," he says.

Williams interprets the decision as an indication for the station to "slow down" until the Commission figures out what it is trying to do.

He said some of CKCU's policies such as a staff training program, announcers choosing their own music, and imaginative commercials, were "too innovative" for the CRTC to grasp.

"Radio Carleton has been doing some things since we started, experimental things, which the CRTC is worried about," he says.

"It's a bureaucracy and like most bureaucracies, they have to go slow. I guess what it means is Radio Carleton is going to have to slow down so they'll be able to figure out what is going on."

In its brief to the Commission, the station had asked for a "liberal interpretation" of advertising restrictions for student radio stations.

In part, the brief said "anything but a liberal interpretation...would effectively destroy Radio Carleton; destroy the station's credibility with itself, with its listeners, and with its advertisers...The station asks only to survive."

The Commission replied that student stations are not permitted to sell commercials which go beyond offering "simple statements of sponsorship."

"I think the Commission is unconvinced that students are mature broadcasters," says Williams

"They think they should be protecting students from the evils commercials bring. They seem to have this ecclesiastical image of themselves."

"The Commission thinks we are trying to set up a commercial empire. It's going to take a lot of things to change their mind, things like seeing our executive willing to suffer financial cutbacks, to see that we are not out for ourselves or to build a commercial empire," he says.

Advertising revenues were expected to be \$70,000 this year.

The station, with total annual expenses of \$135,000, will make \$40,000 from advertising — \$30,000 less than planned.

Eight salaried positions were immediately eliminated after the CRTC decision: advertising manager, ad production manager and assistant, two advertising salesmen, and assistant directors of programming, public affairs, and production.

The director of operations, Craig Mackie, had his monthly wages reduced from \$840 to \$750. Williams' salary has gone

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Radio Carleton Station Manager Randy Williams.

Council approves referendum on CKCU



Peter Howell (left) explains his petition.

Anne-Marie Smart and Peter Walton

Students' council voted Tuesday night in favour of holding a referendum on the funding of Radio Carleton (CKCU), but the initiator of the referendum is not happy.

Peter Howell, a fourth year journalism student, circulated a petition last week to have the referendum. His proposed question asked students to what degree they want to support CKCU.

Council changed the wording of the referendum turning it into a "yes" or "no" question on whether the students' association should financially support CKCU.

"That's a dumb question — Should Radio Carleton die or not? — I don't even think I am

going to vote in the referendum now," says Howell. "It's a fake referendum...a toy."

The referendum is scheduled for Feb. 1.

Howell says he had hoped a referendum would "let people know how much they are paying for Radio Carleton."

He first considered a referendum "too severe" but later launched his petition when his request for a debate with the students' association (CUSA) President Ben Lachance, was turned down.

"It's time that a voice of reason prevailed. I'm not saying that I'm the voice of reason. I hoped the referendum would be that," says Howell.

He says he wanted a scaled question. His proposed question

continued on page 5

Journalism wants funds for own news service

Darlene Harapiak

The School of Journalism has applied to Carleton University's Board of Governors, (BOG) for funds to initiate a new campus news service.

Joe Scanlon, director of the School's Radio News program and a professor in the Department, says the service is needed because of Radio

Carleton's (CKCU) failure to provide campus news on campus. CKCU dropped Radio News from its programming in the summer.

"It's obvious that Radio Carleton no longer wants to serve the campus audience," Scanlon says.

"It was clear to us that we have the capacity to do it and it

makes sense to us that we should set up an independent service."

At one time, Scanlon says, campus news was available to students through a speaker system in the Loeb Lounge, the gym, the administration building and the tunnel junction, a wired system in the Arts Tower, and a carrier current transmitter to the residence complex.

Since CKCU went FM two years ago, the campus news services were gradually limited

Scanlon says.

A speaker system in the

tunnel junction and a wired system in the journalism department are the only sources that still remain. The gym usually plays music from commercial radio stations.

Scanlon says he has no idea how much it will cost to start the new service, but a wired system, a carrier current or a Bell telephone system have all been considered. The School would probably need another studio for the campus service.

In addition to news, it could carry music and public affairs, Scanlon says.



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(Several hundred individuals' evaluation sheets may be seen at CUSA office).

The Dynamic Reading and Study Skills Course will start the first week of February (Feb. 1 & 2) and run for six weeks finishing mid March (March 15 & 16.)

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REGISTER EARLY: Enrolment may have to be limited.

You will have the choice of class times as follows:

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Thursdays: 3:30 P.M. to 6 P.M. and 7:30 to 10 P.M.

Additional classes will be set up if needed.

Starting dates are: February 1st and 2nd.

(It will also be possible to fit into classes at the University of Ottawa on Mondays at the same times above. This starts February 6th.

REGISTRATION FORMS ARE AVAILABLE FROM:

Carleton University Students' Association

Rm 401, University Centre

Carleton University

Ottawa, Ont. K1L 5B6

Tel. 231-4380

Money just waiting to be borrowed

Janet Selman

More than \$300,000 is waiting to be borrowed by Carleton students who are not eligible to receive financial aid from other sources.

According to Awards Office statistics, only 36 students have borrowed a total of \$20,425 from the John Parker Loan Fund since September. About \$360,000 was available.

Last year 48 students took advantage of the loan plan which allows a student to borrow up to the amount of his or her tuition.

Out of the \$361,298 available last year, \$21,550 was borrowed.

In 1975, 104 students took out loans and in 1973 118 students borrowed money.

Isa Bakker, CUSA's VP External and one of the 13 members of the Student Aid Committee says one reason students may not be using the loan plan is because it is not being advertised.

She says she suggested at the committee's last meeting in December that a pamphlet be given out at the beginning of the school year listing the bursaries and loans available at Carleton.

Because the loans can be given any time during the school year, Bakker also says CUSA will push for some kind of immediate advertising campaign.

She says other suggestions the committee proposed were to put up posters in the tunnels listing available funds and to advertise in *The Charlton*.

Coralie Bartley, the university's awards officer, says in the past information about the loan was passed on by those who had taken advantage of the loan plan.

"Now there's not as many to spread the word around," she says.

The Parker Loan Fund was established in 1956 by the bequest of Mary Louisa Parker. Carleton was left \$134,866.15. This amount has increased over the years through sales of securities, income from investments, as well as the interest from the students loans.

The terms of the Parker loan have changed over the years, but as it stands now any full time student who has completed at least one year at Carleton can apply.

The student's application must have a cosigner, which is usually a parent says Bartley.

Bartley and the chairman of the committee, Jack Graham, meet every week to approve loans and bursaries. Because of this system Bartley says students can get the loan in two weeks time.

No interest is charged if the loan is repaid by July 1. After that the student is charged an

interest rate of nine and a half percent.

Bartley says this gives the student two months to repay the loan after school ends.

Bakker says the loan stipulations should be more flexible especially with high student summer unemployment.

"July does put the squeeze on students," she says.

She also says she thinks students are more hesitant about borrowing money because they might be worried they won't get a job in the summer to repay the loan.

"Students are intimidated when they have to borrow large

sums of money," she says.

If this is the case there are other ways in which the university can give students aid throughout the school year. For students who need a small loan quickly, \$20,000 of Parker Loan money has been "earmarked" for emergencies.

Bartley says these loans are limited to \$100 and are primarily used by students waiting for their government grant.

A student can apply for, and receive the money all within an hour, says Bartley, and has 60 days to pay it back.

After that time a one percent interest rate is charged.

Bartley says negotiations are now in progress to increase the amount available for emergency loans to \$60,000.

There are \$80,000 worth of bursaries available to students. This money has been divided evenly between first and second term, says Bartley.

Bartley says a bursary, which does not have to be paid back, is worth between \$100 and \$250. The application asks that students estimate their expenses and their sources of funds and then figure out the money required to balance their budget.

Students must also have an interview before the application is taken to the Student Aid Committee for approval.



Awards Officer Coralie Bartley

REFERENDUM

continued from page 3

on his petition asked "Is it appropriate for the Students' Association (CUSA) to fund Radio Carleton?"

If the student answered "yes" he was then asked to what extent CUSA should fund CKCU by circling one of five statements ranging from "Funding should greatly increase" to "Funding should greatly decrease."

Lachance says according to CUSA's constitution, the petition must be signed by 15 percent of the number of students who voted in the CUSA presidential election in order to initiate a referendum. A total of 1,876 students voted in the last election.

Howell collected 303 signatures in five hours from Arts, Journalism, Architecture, Engineering, Commerce and Linguistics students. Most of the signatures were obtained in residence, Howell says.

Dan Perley, CUSA's Chief Electoral Officer, told council it would take at least a week to validate the petition.

He said he would have to check names, year, faculty and student numbers of those who signed to see if the students are actually registered at Carleton.

Howell said the process could take two hours.

The next step toward a referendum is placing a formal announcement in *The Charlton*.

CUSA's constitution states the referendum must be carried out within 12 days of the announcement but at the council meeting, both Lachance and Randy Williams, CKCU station manager, rejected the idea of holding the referendum at the same time as the elections for CUSA executives. Those elections are scheduled for the middle of February.

Council also endorsed the stand taken by the Broadcast Policy Board (BPP) of the station, made up of representatives from CKCU, CUSA, and the university. The BPP called CKCU a "vital force" in the community and said efforts should be made to provide quality programming for the station.

Howell says the station could do just as well on the carrier current system, which broadcasts through the tunnels via a closed circuit system. He says it should also be piped into the residences. Howell says the station could do the same programming on a much smaller budget, and be sure to remain a student orientated station.

Howell wants to have Radio News, a campus news service produced by the School of Journalism, back on FM. The station decided to take Radio news off the air last summer because of poor technical quality.

Williams says the program, which now runs on the carrier current system, will not be put back on FM in its present format.

Howell describes CKCU as "an empire in the Unicentre, a

luxury institution which serves only one group—the 130 or so people who work there."

Howell also contends that the "cliquish attitude" at CKCU has restricted student participation and alienated listeners.

"I want a good educational group service which, working on a regular basis, would improve quality," Howell says.

"After all, is it (CKCU) there to

serve students or as a profit-making organization? A lot of people said they didn't like the station, they said it was getting too commercial," he says.

Williams says he has "no fear" about asking students for their opinions, as long as the referendum is "fair and factual."

"What is the sense of a radio station if students don't want it? I don't want this thing to

become rabid. Fair representation on both sides and let the students make up their own minds," he says.

Williams says he considers Howell's petition a "personal attack."

"Randy Williams, I don't lose sleep over him. It would take a small-minded person to collect 303 signatures just because he hated a guy," says Howell.

Arts and Crafts Workshop offering winter courses

Jacque Miller

Carleton's Arts and Crafts Workshop is offering winter courses starting the week of Jan. 23.

There will be courses

offered in batik, woodworking, lifedrawing, printmaking, pottery, painting, and weaving. Registration is \$30, not including materials, for an eight-week course.



Sue Freeborn, manager of the Arts and Crafts Workshop.

People interested in registering for any of the courses can do so in room 401 Unicentre from 9 a.m. to 4:30 p.m. in room 401 Unicentre and 4:30 to 11 p.m. in the Unicentre's third floor workshop from Monday to Friday. Weekend registration is in the Workshop from noon until 8 p.m.

The Arts and Crafts Workshop has studio facilities for woodworking, pottery, and a variety of textile and design crafts.

For a membership fee of \$5 per month or \$10 per term, Carleton students can use the studios for personal projects.

Non-student memberships are \$10 a month or \$30 per term. However, non-members can use the facilities occasionally without charge.

Four skilled part-time supervisors and a full time co-ordinator help with problems and explain how to use equipment in the Workshop.

Carleton's Women's Centre objects to rape film

Mary Ferguson

Carleton's Women's Centre has endorsed city council's decision to recommend the Ottawa Police and educational institutions stop showing the controversial rape film "How to Say No to a Rapist and Survive."

"City council's decision is a moral victory. The film treats rape as a crime of lust and it isn't, it is a crime of degradation," says Diana Dundzys, spokesperson for the Women's Centre.

Dundzys says the film, produced by Fred Storaska, does not deal with rape prevention. Instead of telling women how to prevent rape, she says the movie almost blames them for bringing it upon themselves.

One woman who called the Ottawa-Hull Rape Crisis Centre said she was almost raped because she followed Storaska's advice.

The co-ordinator of the Rape Crisis Centre, Jennifer Sisler, says the woman reported she decided to fight when it became apparent she would not be raped if she resisted.

Dundzys says Storaska fails to recognize there is no set method of escape from a rapist.

She says the Women's Centre tries to show different kinds of

approaches and methods of prevention.

The Centre encourages women to stay calm and try to think out the best possible way of getting away from a would-be rapist, she says.

"Women should assess the situation and trust their instincts to tell them what to do."

She says the film is further discredited by the fact Storaska bases his film on rape cases

between strangers. She says; 60 to 70 percent of rapes occur between people who know each other.

Despite council's decision, city police say they will continue to show the film.

Staff Sergeant Bob Kelly of the Crime Prevention and Community Relations department of the Ottawa Police says there have not been any requests for the film in the last couple of months.

Kelly says the film is good because it is controversial and generates a lot of discussion.

The police have other films available including "Rape Alert", he says, which is en-

dorsed by the Rape Crisis Centre.

"We prefer to show both films if time is allowed but if a group only wants the one film then we only show 'How to Say No.'"

A police rape investigator shows the film and then discusses the pros and cons of it with the audience, he says.

"We don't now put 'How to Say No' on a pedestal as the one supreme answer."

"We simply believe the film is head and shoulders above the other films available," he says.

The police, he says, advise women not to panic but to stay calm and think of the best time and technique to get out of the

situation

The Advisory Council on the Status of Women (ACSW) issued a statement Tuesday reaffirming the ACSW's condemnation of the film.

ACSW vice-chairman Monica Townson said the film's advice "makes it very difficult for a woman to prove in a court she did not consent to the rape."

"How to Say No to a Rapist and Survive" was shown by St. Pat's College twice Nov. 15.

The student services spokesman at St. Pat's College, Jim Kennelly, says the film will probably not be used again because of its controversial nature.

CKCU

continued from page 3

from \$1,400 to \$1,000 per month

The salary for the station's engineer has also been slashed by \$825 to \$125 per month. The position has been reduced from full-time to part-time status.

Williams intended to make salary cuts this month anyway, because the station had not been selling as much advertising as projected in last April's budget.

Those cuts were expected to save \$8,000. He says the new cuts should save double that amount.

The ex-advertising manager

and one of his salesmen are being kept on staff to solicit government and corporate funds and grants.

Williams says they do not plan to approach the student's association (CUSA) for financial assistance.

"I'm not going to CUSA for money," he says. "I can't tell CUSA what to do. If they say yes, they can scrape up the money, then okay. But we're not making the request."

CUSA President Ben Lachance says he intends to continue supporting the station.

"I can see ourselves digging in a little deeper to help out CKCU," he said.

CRTC Commissioner Sjef Krenken says the CRTC is also concerned about the power base in the station.

"The message is that power should be a point removed from the students, but not too far removed," he says.

"We're not saying there should be a popular vote in the station day by day. But you must make sure there is not undue influence of one section over the other. We just want to protect the students' interests."

The CRTC report said the BPPB was "not sufficiently open to participation by all students" because student membership on the Board "appeared to be under the control of the management."

Williams says he does not see the BPPB's structure as a major problem and does not foresee any drastic changes in the offering.

Williams says the station's

decision to drop The School of Journalism's campus news service, Radio News, in the fall "really hurt us." He says he plans to approach the School again to see if they can come to some new mutual agreement.

If that does not work, he says the station will appeal to journalism students at Carleton and Algonquin College to volunteer to do a news program.

Frenken says he considers the next four months a time to clear matters up.

"No one is being punished," he says. "They have not had their licence taken away. We've just given them a shorter renewal until this is cleared up."

"It's a very interesting, a very good station. The Commission just wants to make sure that it does what it's supposed to do."

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Each program meets once a week at a regular time and place. Limited enrollment in all programs.

Registration through the Office of Continuing Education. Room 302-Administration Building, beginning January 2.

For further information, contact the UCS in Room 305 - St. Pat's College Building or call 231-4408.

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Concordia University
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Cassidy attacks government for handling of student aid

Terry Lavender

Michael Cassidy, MPP Ottawa-Centre and leadership candidate for the Ontario New Democratic Party (NDP), attacked the provincial government for its handling of student aid before a full house at Rooster's, Monday.

Cassidy said the Progressive Conservatives were "playing with the future careers of many

students" by not announcing what specific changes are being made in the new student aid program.

"Students don't know whether they'll be able to continue next year," he said, because Harry Parrott, Minister of Colleges and Universities, refuses to be specific about the new aid program.

"I wish to hell they'd come out and tell the students now instead of waiting until after the spring exams because of their fear of student reactions," he said.

If elected leader, Cassidy said the NDP "will focus on economic issues from the day that I become leader until the day that we become the government." Cassidy is currently the NDP's finance critic.

He said Ontario's economic problems are having a serious effect on students, especially those from lower income families.

Under the present system, said Cassidy, "working class parents are paying taxes so that middle and upper class children can go to university."

He said free tuition won't end this inequality because "it costs \$2,500 to \$3,000 to go to university now. Most of that money isn't for tuition but for rent and food. That's the cost you have to look at."

Cassidy said the NDP has to improve its campus organizations. While attending university, students tend to be more left-wing in their thinking than after graduation, he said, "so we should try to enlist their support while they're at university."

He said the party should also be looking for their future leaders on campuses. "That's where the people who will be



Michael Cassidy, MPP for Ottawa-Centre

the Stephen Lewis' and Michael Cassidy's of the 1980's and 90's will come from."

Cassidy also said Ontario should not welcome Sun Life Assurance Co. into the province because it is acting irresponsibly in moving its head office from Montreal to Toronto.

Sun Life announced last week

it was leaving Quebec because of the Parti Quebecois' new language legislation.

"Confederation can't afford that kind of irresponsible behaviour," he said, and Ontario should not try to enhance its economic power at the expense of any other province.

Education Office employees still without contracts

Theresa Wallace

Staff members at the students' association's (CUSA) Education Office still do not have contracts despite council's acceptance in November of recommendations to offer contracts to the two employees.

"The implementation of the recommendations hasn't happened as quickly as I would have liked," says Ben Lachance, president of CUSA. "It is a slow process, but things are moving along."

Proposals for contracts and other recommendations were contained in a report to the CUSA executive July 12, 1977 by the Committee to Review the Education Office which was set up last March.

Lachance says an Education Office Advisory Committee was created in November in response to the previous committee's recommendations and will examine and implement possible changes in the Education Office.

Lachance, Arts rep Riel Miller, and Science rep Tony Charles were nominated by students' council to serve on that committee.

One change has already been made. The fourth floor students' association office side doors, which open into the education office, have been locked in an effort to discourage students from dropping in to chat.

"The office became a really heavy traffic area," says Doug Coupur, the Education Office's political researcher. "The two of us (Coupur and academic researcher Barb Bailey) couldn't handle it. We weren't set up to be available to the public eight hours a day."

The Education and Research Office was set up in August 1976 to serve as an information base for CUSA.

"In the first year we worked with the executive, but we have evolved into an independent office having a certain degree of autonomy from the executive. It is necessary to protect this autonomy," Coupur says.

The July 12 report recommended the Education Office "be compatible with CUSA, but free to criticize publicly, in a constructive manner."

It stated that if new staff

members are hired, one person should be designated director.

The report also defined the areas of research in which the office should be involved: library facilities; student services; housing; academic concerns such as the quality of instruction; course unions and academic societies; concerns relating to university associations, agencies, governments, departments and other students' associations; and labour groups.

The Education Office is currently working on the student course guide, on research related to unemployment, and on a series of radio programs for Radio Carleton on unemployment, housing, and tuition.

Theatre club elects new president

Robert Albota

Carleton's theatre club, Sock 'n' Buskin, has elected a new president and hopes its organizational difficulties are settled.

Penelope Feather was acclaimed as the club's president and treasurer for the remainder of the school year.

She was given the unanimous consent of 17 "core group" and executive members at a

meeting Monday.

Feather, who served as Sock 'n' Buskin's treasurer last term was chosen as interim president following the resignation last November of former president, Robert Vaughan.

Vaughan resigned because he felt the membership did not support him.

The club was also rocked by the departure of its head of publicity and Vaughan's

controversial firing of the club's executive assistant, Katherine Fitzgerald.

The firing ran contrary to the club's constitution and did not take effect. Fitzgerald and two other executive members maintain their old positions.

Wendy Marshall, a first year arts student, was acclaimed as head of publicity.

Commenting on last fall's problems, Feather says "the club

has all agreed that what happened last term is behind us. We're trying to keep things as unemotional as possible."

She says Sock 'n' Buskin's members are now aware of the problems the club has been facing and are more willing to help out.

Although the president will be responsible for making "on the spot" decisions as they arise, Feather says there will be "closer consultation" among the five executive members and the core group.

She says the core group consists of about 15 members who are very interested in Sock 'n' Buskin and are willing to devote "Quite a bit of time" to the theatre company.

Feather says the core group concept would involve more of the theatre group's membership in sharing the responsibility and decision making of the club.

Sock 'n' Buskin, the largest club on campus, says it has a membership of 136 people.

Feather says the company has settled on three original productions for this term as well as a children's show which will be performed at local schools.

She also says she hopes Sock 'n' Buskin would be putting more emphasis on advertising its productions.



Members of Carleton's theatre club Sock 'n' Buskin.

Julius Schmid would like to give you some straight talk about condoms, rubbers, sheaths, safes, French letters, storkstoppers.

All of the above are other names for prophylactics. One of the oldest and most effective means of birth control known and the most popular form used by males. Apart from birth control, use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease.

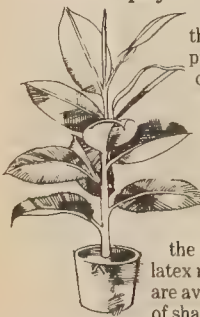
Skin Prophylactics.

Skin prophylactics made from the membranes of lambs were introduced in England as early as the eighteenth century. Colloquially known as "armour"; used by Cassanova, and mentioned in classic literature by Richard Boswell in his "London Journal" (where we read of his misfortune from not using one), they continue to be used and increase in popularity to this very day.



their effect on sensation and feeling is almost insignificant.

Rubber Prophylactics



The development of the latex rubber process in the twentieth century made it possible to produce strong rubber prophylactics of exquisite thinness, with an elastic ring at the open end to keep the prophylactic from slipping off the erect penis. Now these latex rubber prophylactics are available in a variety of shapes and colours, either plain-ended, or tipped with a "teat" or "reservoir end" to receive and hold ejaculated semen.

Lubrication

And thanks to modern chemistry, several new non-reactive lubricants have been developed so that prophylactics are available in either non-lubricated or lubricated forms. The lubricated form is generally regarded as providing improved sensitivity, as is, incidentally, the NuForm® Sensi-Shape. For your added convenience, all prophylactics are pre-rolled and ready-to-use.

Some Helpful Hints

The effectiveness of a prophylactic, whether for birth control or to help prevent venereal disease, is dependent in large

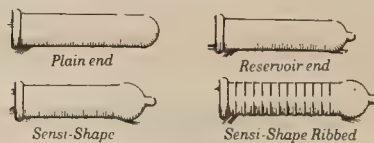
measure upon the way in which it is used and disposed of. Here are a few simple suggestions that you may find helpful.

Packaging

First of all, there's the matter of packaging. Skin prophylactics are now packaged premoistened in sealed aluminum foil pouches to keep them fresh, dependable and ready for use. Latex rubber prophylactics are usually packaged in sealed plasticized paper pouches or aluminum foil.

All of these prophylactics, at least those marketed by reputable firms, are tested electronically and by other methods to make sure they are free of defects. Prophylactics are handled very carefully during the packaging operation to make sure they are not damaged in any way.

Prophy' Shapes



Storage and Handling

It is equally important that you store and handle them carefully after you buy them, if you expect best results and dependability. For example, don't carry them around in your wallet in your back pocket and sit on them from time to time. This can damage them and make them worthless. Next is the matter of opening the package. It's best to tear the paper or foil along one edge so that the simple act of tearing doesn't cause a pinhole. And of course, one should be particularly careful of sharp fingernails whenever handling the prophylactic.

Putting Them On

The condom, or prophylactic, should be put on before there is any contact between the penis and the vaginal area. This is important, as it is possible for small amounts of semen to escape from the penis even before orgasm.

Unroll the prophylactic gently onto the erect penis, leaving about a half of an inch projecting beyond the tip of the penis to receive the male fluid (semen). This is more easily judged with those prophylactics that have a reservoir end. The space left at the end or the reservoir, should be squeezed while unrolling, so that air is not trapped in the closed end.

As mentioned earlier, you may wish to apply a suitable lubricant either to the vaginal entrance or to the outside surface of the prophylactic, or both, to make entry easier and to lessen any risk of the prophylactic tearing.



Taking Them Off

When sexual relations are completed, withdraw the penis while the erection is still present, holding the rim of the prophylactic until withdrawal is complete, so as to stop any escape of semen from the prophylactic as well as to stop it from slipping off. Remove the prophylactic and, as an added precaution, use soap and water to wash the hands, penis and surrounding area and also the vaginal area to help destroy any traces of sperm or germs.

And now for a commercial.

As you've read this far you're probably asking yourself who makes the most popular brands of prophylactics in Canada?

The answer to that is Julius Schmid. And we'd like to take this opportunity to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure dependability and quality. And you can only buy them in drug stores.

RAMSES Regular (Non-Lubricated)

& Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX "Non-Slip" Skins—distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK Sensi-Shape (Lubricated)

& Regular (Non-Lubricated). The popular priced, high quality reservoir end rubber prophylactic. Rolled, ready-to-use.

NuForm Sensi-Shape (Lubricated)

& Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink". Rolled, ready-to-use.

EXCITA Gently ribbed and sensi-shaped

to provide "extra pleasure for both partners." Sensitol Lubricated for added sensitivity. Also in "passionate pink". Rolled, ready-to-use.

Fiesta Reservoir end prophylactics in an

assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

We wrote the book on prophylactics. If you would like to read it and get some free samples of what we've been talking about, fill in the coupon below and we'll send you everything in "a genuine plain brown envelope."

Name _____

Address _____

City _____ Prov. _____ PC _____



**JULIUS SCHMID
OF CANADA LIMITED**
32 Bermondsey Road
Toronto, Ontario M4B 1Z6



Perley proposes election cleanup

by Anne Walton

Dan Perley, the students' association's (CUSA) Chief Electoral Officer (CEO), has proposed a tightening of election procedures and a clearer definition of the role of the CEO.

"The most important part of the proposed by-law is filling in loopholes that candidates could slip through and making sure the CEO's position is defined and a written down power on the CEO to make sure people can't screw up the election on little technicalities," Perley says.

In the report presented at Tuesday night's students' council meeting, Perley said he was concerned with problems such as election ballots and boxes being stolen, candidates

ravaging each others' posters, and the use of sexist and racist campaign material.

Perley says these problems cannot be solved until the CEO's power is clearly defined in the constitution.

He says that by defining the role of the CEO he is trying to protect CUSA, the rights and responsibilities of the candidates, and the people who invest time and money in a campaign.

The by-law would protect CUSA because future elections would be more closely supervised by the CEO. Perley says this would eliminate the possibility of a voter or candidate challenging an election because of a "screw-up". If a challenge is successful CUSA has to hold

another election.

Perley says the by-law would not allow groups to "suddenly form a party in the middle of an election."

He also says the by-law would make elections equal by allowing candidates to accept CUSA funds only from the electoral office.

Clubs and societies would not be allowed to financially support any candidate. This is to prevent clubs from funding candidates with additional CUSA money, he says.

The constitution has been "very vague on what happens to the student who maliciously and wilfully interferes with the election," Perley says. The proposed by-law says, "the Chief Electoral Officer shall be empowered to investigate the charge and may take such action as he deems necessary and expedient."

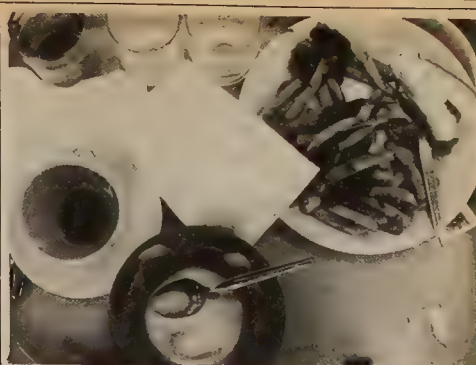
The by-law also suggests the use of the content approval method for campaign material. The CEO would have the power to approve all pamphlets and posters before they were sent out. This would also give candidates the chance to protest against racism, sexism or libel.

In the past, Perley says students have been able to see posters before the electoral office had a chance to approve them, and other candidates the chance to challenge them.

Perley says he investigated the election procedures in great detail to protect the electoral office from voters and candidates who say he has no right to enforce certain rules.

"You can't cover everything. But you can give the CEO the power to handle any situation you can think of," he says.

The proposed amendments are to be voted on at next Tuesday's council meeting.



Survey shows students not impressed with Unicentre food

Jacquie Miller

Carleton students are not overly impressed by the food service in the Unicentre cafeteria and The Pub, according to a Housing and Food Survey.

The survey, conducted Dec. 12 and 15, asked 138 students in the Unicentre Cafeteria and 112 students in The Pub to rate the food and service provided by Coffee Vending Services (CVS).

The quality of food in the Unicentre Cafeteria was rated good by 20 percent of the students, fair by 66 percent of the students, and poor by 17 percent.

In The Pub, 30 percent rated the quality of the hot food poor, 58 percent rated it fair, and 10 percent rated it good.

The main complaint about The Pub was the lack of alternatives to greasy fried foods. Students complained about "greasy hamburgers with the consistency of mush" and asked for a greater variety of foods.

The majority of students—55 percent—said the only reason they were eating in The Pub was to have a beer with their food.

The idea of converting The Pub Snack Bar into a Pizzeria and Submarine Sandwich Parlour was favoured by 49 percent of the students, while 40 percent were against it unless it was added to the existing service.

There were fewer complaints about food in the Unicentre Cafeteria. The most common suggestion was the setting up of a salad and sandwich bar.

Other repeated requests were for more variety of soups, steaks, sea foods, health foods, vegetarian proteins, whole wheat bread and yogurt with low sugar content.

CVS manager, Jack Montgomery, said the Food Services Committee is studying the survey.

Food Service Co-ordinator, Marty Doyle, says the survey was the kickoff of an "Information Retrieval System" designed by the Department of Housing and Food to monitor the performance of CVS.

Suggestion boxes have also been installed beside vending machines to obtain student reaction to food service.

CUP cuts back

HALIFAX [CUP-Charlatan] — Delegates to the 40th annual Canadian University Press (CUP) conference agreed to pare down the national office and leave it up to regions if they want to maintain the present number of regional fieldworkers.

Originally the proposed CUP budget was \$161,634. But many Ontario papers which have been boycotting their CUP fees since last April, wanted cutbacks.

"The other regions favoured the original budget, but most Ontario papers argued that the fees were too high and a lot of papers in Ontario couldn't pay them" says *The Charlatan* editor, Stephen Cole, a delegate at the conference.

"But Susan Johnson [CUP President] came out in favour of an amendment to the budget which called for cutbacks in the national office and the regional bureaus. She told the plenary

that basically CUP couldn't survive another year without Ontario's financial support," says Cole.

To meet the proposed cuts, the 150 delegates prioritized layoffs of national and regional workers. Delegates also voted to reduce the funding of five regional CUP news bureaus across Canada.

Individual papers wanting more funds for their regional bureaus were told they would have to provide the extra funds themselves.

CUP, an association of 60 English-Canadian college and university newspapers, meets annually to discuss the technical aspects of producing a newspaper and to exchange opinions on the CUP services. This year the conference was held in Halifax from Dec. 26 to Jan. 3.

THE CHARLATAN
Requires:

The Charlatan is looking for arts, sports and news reporters. Anyone interested please come up to The Charlatan office anytime, Room 531 University Centre, or on Friday, Jan. 20 at 1:00 p.m. for a special staff meeting.

Add our strength to yours

There's no need to tell you it's a competitive world out there.

That's why so many undergraduates are planning now to add RIA accreditation to their post-secondary school education.

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The Society of Management Accountants of Ontario
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Director of Planning and Development

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U-5

Does Your Life Resemble A Puzzle Factory...?

If it does, perhaps you should consider attending the workshops being offered by the **University Counselling Services**. Sessions will include evaluating present values and aims, looking to your future and how to bring about effective goal setting. The one and one-half hour weekly sessions will begin the week of January 23rd and will run for three weeks. Registration will take place in Room 305 - St. Pat's College beginning the week of January 9th, or you may call 231-4408.

Anxiety-Reduction Seminars

The University Counselling Services is offering two seminars designed to help you understand anxiety, how it develops, and what can be done about it. Relaxation techniques will be discussed and enrollment for progressive relaxation and meditation sessions will take place during the seminars. The seminars are offered in Room 306, St. Pat's College on Wednesday, January 25 from 1 - 2:30 and Thursday, January 26 from 10:30 to 12 noon.

Tuesday TREAT!



Big Wheel Pizza
\$1.99 \$2.99

Regular \$2.65

Regular \$4.10

10" 3 ingredient Big Wheel. 13" 3 ingredient Big Wheel.

A three ingredient award-winning Big Wheel Pizza created by you from this list of luscious ingredients **Pepperoni, Mushrooms, Green Peppers, Tomato Slices, Capicola Ham, Bacon, American Salami, Olives, Italian Salami, Onions.** Available at all Fat Albert's locations in **Ottawa, also at Amprior, Brockville, and Cornwall.**

FAT ALBERT'S*
SUBS & PIZZAS.

*Trademarks in Canada of randa food systems company limited.

un-classified

Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature will not be accepted. Written submissions only should be placed in the Unclassified mail box in The Charlton office prior to Wednesday noon, the week of desired publication.

The Club Francophone is sponsoring a trip to the Quebec Winter Carnival for the 1st weekend in Feb. There are 42 seats available on a first come, first served basis. A \$25. deposit is required as soon as possible. For anybody interested more information will be provided at the next club meeting Wed. 18 Jan. at 4:40 in the Faculty Club.

Girl needs room to rent in Glebe or Ottawa South for Jan. 1, 1978. Ph. 234-3433.

For Sale - Men's David S. Reid Ski pants size 32. Excellent condition, red and blue colour \$40. call David 225-9726 or Debbie 520-5520.

It's high time those guys had a party; it's the 73 Rosedale EXTRAVAGANZA, Jan. 21, that's a Saturday. Bring your own whatever.

Sock'n Buskin is holding auditions on Sunday, January 15 from 1 - 4 p.m. in Room 100 St. Pat's. They are for a one act play called *The Latecomer*, written and directed by Andrew Borkowski. For more information call Andy at 238-6315.

NEEDED - Responsible vegetarian couple or single woman to sublet beautiful room in mini co-op on Powell Avenue from Jan. 1 - May 1. Preferably ecologically and spiritually aware types. 238-4072.

Wanted - "Psychology: Briefer Edition" by William James for Psych 302. Call Diana Sheng at 232-2309 anytime.

Wanted - male or female, one body to fill a room in a 3-story co-op with 5 males. Rent is \$80. per month plus hydro, phone and food. Location, 49 Glen Ave. near Sunnyside and Bank. For further details call 233-8895.

Furnished room for rent in 2-bedroom apartment. Good study environment. 2nd year student needs to rent room immediately. Near buses to Carleton. If interested, call John after 10 p.m. at 233-1682.

Battery dead? Security Service has booster cables available on loan. If you run into this problem, make your way to the Patrol Office, Room 203 Admin Bldg., and you may borrow them in return for your ID which you will get back when you return the cable.

2 bedroom apartment for rent. Comfortable, available immediately. Large balcony, quiet building, \$199 per month. Call John after 10 at 233-1682.

600 WORDS

Freedom of speech: a responsibility that must be justified

The two-month campus debate over sexism and censorship instigated by the tunnel issue and a motion in CUSA to ban certain sexist magazines from the Unicentre store, was essentially a debate over whether individual rights to freedom of speech can be violated in order to prevent negative attitudes from reaching the public. The prevailing opinion was that it is unfortunate that sexist attitudes persist, but that the right to freedom of speech cannot be challenged to the purpose of eradicating these attitudes.

What is the freedom of speech that people are so quick to defend? Such a question must be viewed in terms of justified and unjustified freedom. Unjustified freedom must be classified as the power to exercise one's will as long as it does not impinge upon the rights and freedoms of others. In these terms, justified freedom of speech does not include the right to slander, libel, or mock arbitrarily.

Allowing sexism to exist in the forms of the public media (e.g. Playboy, Mayfair, et al.) is to exercise unjustified freedom of speech. Such media put down women on the basis of their sex. Those who, in this debate, protect the rights of the magazines and tunnel artist to such freedom of speech are denying the fact that sexism exists as a problem.

The magazines and tunnel paintings that have aroused protest are sexist. Under the guise of sexual openness and admiration of the female body (in the case of the magazines), women are portrayed as sex objects. They are shown, not as participants in sexual activity, but as passive seductors of magazine readers. A sex standard is set for women in these magazines, regarding the ultimate woman to be beautiful well built, passive (waiting vs initiating), in the 18-30 age bracket, and very receptive to the sexual demands of any man. Such a standard does not even reflect the reality of women, who grow old, etc. As such, these magazines are a manifestation of the sexist fantasies of some men, and portray and define women completely in relation to men and how some men want them to be. To allow such attitudes to exist in public media is to refuse women the right to be represented as autonomous beings and their right to their own image. Similar magazines which played on the racist fantasies of some whites to have blacks as slaves would not be allowed on the public market, in that this magazine would reinforce a prejudiced attitude towards blacks, and thus impinge upon their rights as equal

citizens. Yet magazines which do the same to women are seen as harmless if not helpful. This is because racism is a publicly unaccepted attitude, while sexism is still in fashion.

In questioning the support of these magazines and the existence of sexist tunnel paintings, no one is challenging anyone's right to sexual openness. Magazines which showed men and women participating equally in sexual activity would be the desirable consequence of banning the sexist portrayal of sex. In attempting to rid the campus of sexist attitudes, no one is challenging the right to freedom of speech, but merely the right to abuse it. If we can justify sexist usage of freedom of speech, can we not also justify emotional anti-immigrant literature, Snuff movies, or, closer to home, the right of a student to continually disrupt a class merely to call the professor obscene names. It is not justified freedom when it is freedom at someone else's expense.

The Communist Club

Alternative to Christmas hedonism

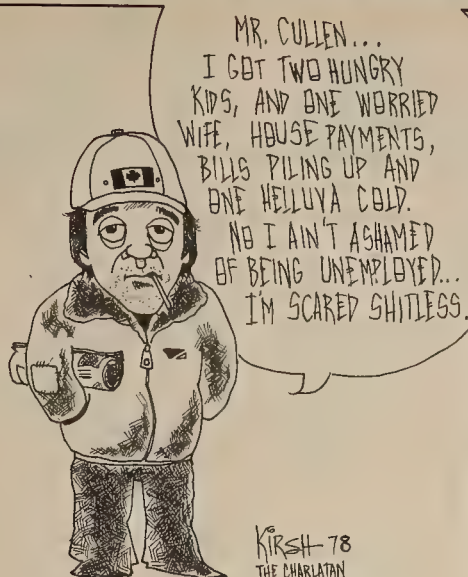
To the Editor

Frangione, in "600 Words", Dec. 2, observes Christmas means all things to all men. He dismisses, with apparent triteness of thought, the validity of the "genesis" of Christmas. His conclusion seems a despairing resignation to the non-existence of true meaning (absurdity) and suggests retreat to hedonism as the only alternative.

Frangione seems to capture quite well the experience of Christmas in our society and presents its logical conclusion. Jesus is by and large forgotten by oversight, rejected by 'rational' decision - uninvented to his own birthday celebrations since the party and "happy spirits" must go on even without him.

Indeed, Christ was misunderstood and rejected already at the time of his birth. Remember King Herod's fear, and Jesus' flight to Egypt? Jesus was certainly not off to a popular

continued on page 12



Aim your guns elsewhere

The damage done by the Canadian Radio-Television and Telecommunications Commission (CRTC) in its move to limit CKCU-FM's commercial activities goes beyond the effective negation of the station's hopes for financial solvency. In the long run the decision may mean the destruction of a valuable element of Canada's radio industry. In more narrow terms, it may intensify the financial burden already placed on the students' association (CUSA) and the university by CKCU.

There is little rhyme or reason in the CRTC's decision. How can the Commission praise the creativity of Radio Carleton's commercial messages, even to the extent of suggesting the industry would do well to imitate them, and at the same time, disallow these "elaborate and dramatized" ads from CKCU's own airwaves?

The decision alludes to "student radio" as some sort of standard, implying that this term has been defined. In fact it has not. Instead the CRTC's decisions concerning CKCU have created only an ad hoc understanding of what student radio is. CKCU has been little more than the CRTC's guinea pig over the years.

Ironically, as concerns this latest decision, CKCU is in philosophic agreement with the CRTC. Both are basically anti-commercial, but a conflict arises over their different definitions of that term. CKCU wants to make alternative commercials, the CRTC wants to make commercials disappear.

This desire, however, is

almost all rhetoric and no action. The CRTC does little to attack the commercialized pap so entrenched in most of Canada's radio industry. Instead it zeroes in on the little stations, like CKCU, who represent no big commercial interests. The CRTC should make good on its rhetoric before righteously attempting to protect student radio from the "imperatives" exerted by commercial imperatives.

Student FM cannot be a fully creative force in the industry, perhaps not even survive, within the new limited ad policy. It's absurd to suggest that advertisers will pay for a few seconds of "simple statements", the ad style now dictated by the CRTC.

CKCU is not a radio station everyone can love. It caters to a set of minority audiences by the very nature of its specialized programming. It will never be Ottawa's boutique radio station. It can only improve by taking to heart the CRTC's current recommendation to do better in giving the community access to the airwaves. But this advice is further evidence of the CRTC's blindness to the value of CKCU. The massive amount of Radio Carleton's public affairs and music programming, which has always exceeded the percentages required by the CRTC for foreground programming, has made for easy access to CKCU.

Phil Shaw
Jacquie McNish
Peter Larock
Janet Selman
Terry Brodie
Stephen Cole

letters

University parking and the \$80 snow bank

Editor, Charlatan

I didn't realize when I paid \$80.00 for a place in the residence parking lot to park my car, that this also included a twenty foot snow bank being placed in front of my car every now and then.

This is exactly what happened

Friday (Dec. 10) evening. I was going out in my car that night, or at least I thought I was until I got out in the parking lot and found my car blocked in by a twenty foot snow bank. I was quite obvious that the snow plow had plowed parts of the parking lot and then placed the

snow in a pile directly in front of my car.

My first call for help was to the maintenance department but received no help there. I then visited our Security Service. They thought it was a big joke, one guard asked me if I would like a shovel. I finally persuaded the guard to make a phone call to a Mr. Tom Bowie, who is in charge of the snow removal here on campus. A short pleasant conversation took place, (mainly speaking about some tie rod end gone on one of the security cars) and then I was told that there was nothing that could be done, Mr. Bowie would not send anyone over to help.

Meanwhile my car sits behind a twenty foot bank, I miss an appointment and experience a hell of a lot of inconvenience. I really don't feel this is very good service for \$80.00 a year.

I just hope that I have brought to the attention of the student body just what kind of service is available to us here on campus, some of which is very inefficient in my opinion.

The Carleton University Ombudsman Office has been contacted and is now looking into the matter on behalf of myself. Thank goodness someone is willing to get off their butt and give a helping hand. Thank-you Ombudsman.

Sincerely,
Peter Howell,
Journalism IV.

Ken Salisbury
Criminology I

Sabres or pistols?

Editor, Charlatan:

This is an open letter to Ben Lachance, President of the Carleton University Student's Association (CUSA).

As you are no doubt aware, there is controversy over the funding of Radio Carleton, CKCU-FM. We now spend approximately one-fifth of our student union dues to support the station. That figure stands to increase as the station falls further into debt.

I feel many students on campus would like a chance to evaluate Radio Carleton. Should we be spending so much money on what is essentially an entertainment medium? Could not the funds be better put to creating essential student services, or enhancing existing ones?

With these questions in mind, I'd like to put forth a challenge. I'm willing to debate this subject with you on campus at a

mutually agreeable time and place. Perhaps as part of the Rooster's Lunchtime Speaker's Series.

I would like each side to include one other person. My side would probably include one other journalism student. I would suggest Finance Commissioner Harvey Tepner for your side, or another executive member to the CUSA council.

One more thing — I would prefer your side not include a member of Radio Carleton. The issue, as I see it, is student involvement in the financing of CKCU-FM. Should we be supporting this radio station?

It's a political question, not an attack against the station, and our elected representatives on campus should be the ones who address it.

Student president refuses debate challenge

To The Editor:

I wish to reply to Peter Howell's open letter re: Radio Carleton.

Yes Peter, I'm sure many students on campus would like a chance to evaluate Radio Carleton. Recently, I attended a meeting of all Radio Carleton staff, a dedicated bunch of volunteers and paid staff over one hundred strong, made up mostly of students. I'm sure that any of them will be more than happy to show you what Radio Carleton is doing for the student body and the community. They are usually found busily working on various projects up on the 5th Floor of the Uniceentre, but seldom are they too busy to talk to any student who drops in to find out more about Radio Carleton. I've often done it myself Peter, how about you?

In regards to CUSA's financial

support of the radio station, again, I agree with you that the elected representatives on the campus should be the ones who address it. Therefore, if you or any other student wish to debate the funding of Radio Carleton or any other issue of concern to Carleton students with me or any other elected representative, might I remind you that you are always free to come to any Students' Council meeting to do so. The meetings are held most Tuesday evenings and are almost always open.

It would appear to me that this is a mature way of resolving this dispute, Peter, rather than resorting to speaking of challenges with a "my side vs. your side" attitude.

Ben Lachance
President
CUSA, Inc.

Charlatan coverage of Sock 'n' Buskin: "irresponsible"

Letter to the editor:

Boss Ubu, a Fine Arts and Sock 'n' Buskin co-production was playing in the St. Pat's auditorium from Tues. Nov. 22 to Sat. Nov. 26. For some reason Boss Ubu was not reviewed by The Charlatan.

The play received reviews from The Journal, Ottawa Today, Review, and CBO Morning. It seems highly irregular that a play produced by Carleton, involving Carleton students and presented at Carleton should not be reviewed by the Carleton newspaper. That the play may have terminated before the review appears is irrelevant.

This omission has occurred on previous occasions. Sock 'n' Buskin's production of Suddenly Last Summer, Nov. 14 to Nov. 16 also failed to be reviewed by The Charlatan.

As far as I am concerned, The Charlatan's attitude towards

Carleton student's histrionics is unsatisfactory and irresponsible.

Yours Sincerely,

a Sock 'n' Buskin member,
Barbara Roddick

Arts editor to the letter

Thus far Sock'n' Buskin has produced three plays. The first, Everything In the Garden, was reviewed in The Charlatan (Nov. 11). The second, Boss Ubu, was previewed in The Charlatan (Nov. 18). The third play Suddenly Last Summer was part of the P.M. theatre series. A preview was also planned (which is often more helpful than a review), but it fell through. I decided that since the play would already be over by the time the review came out that it was better not pursued. Given these facts, I cannot see how The Charlatan's attitude towards Sock'n' Buskin can be considered "unsatisfactory and irresponsible."

J.R.

600 WORDS

continued from page 10

start! Only a few — shepherds, wisemen, an old man, an aged prophetess — are recorded as recognizing Jesus for who he was and worshipping in response. (Not thereby instituting the commercialism of Christmas as Frangione suggests.) The wisemen worshipped and gave gifts in acknowledgement of Jesus, the supreme gift freely given to all — neither Jesus' self-sacrifice nor the worship of the wisemen were purchasable commodities.

The rejection motif is also central to the gospel accounts of Jesus' life, death and resurrection — Jesus was envied, hated, and finally crucified. Even after his resurrection there were only a scattered few who encountered another dimension — (in the face of a populace gloating with victory — the crucified God! — a victory!? — absurd!) These few had followed him, borne witness to his authenticity, and loved him. "Then Jesus came standing in their midst."

And so also, throughout history Jesus has been misunderstood, misrepresented, ignored or exploited by us all as an excuse for revelry, tradition, business, and countless ideologies and actions. Why? Because Jesus was "a man of sorrows, acquainted with grief". Genuine acquaintance with him is unpopular. Why the prevalence of false security under the guise of Jesus as a more prudent, intelligent, eloquent and passionate man? Because the truth of his claims and teachings were always difficult to accept. Yet, even today there are those few in

whose lives Jesus has been reborn, and in whom self-denying 'death' is experienced. These are either more attuned to the Christ of Christmas than is Frangione, or credulous fools.

I would suggest that greater credulity is shown by one who, like Frangione, is prepared to blame Christ for what men have done to make the festival surrounding his birth less than it ought to be. Are we to blame Leonardo for poor reproductions of Mona Lisa? The message of Christ has enduring value and relevance even if rejected: to cite New York slums or merchant's mark-ups is gratuitous insult, not an indictment of Christ or Christmas.

It is not to be denied that today more than ever, the yuletide is given over to glut-tony and commercialism — essentially selfish pursuit of pleasure. But Christmas is the story of giving and supreme unselfishness, a story of miraculous happiness which has radiated throughout 2,000 years of history. If Frangione were honest, not the victim of imp-ortunate bias and pre-conception, he would be aware that our century needs the Christ of Christmas like any other.

It is in Christ one finds true meaning in Christmas. Indeed, its meaning is Good News ('Gospel' means Good News) to all men! It's meaning indeed must be "personalized" (personally accepted) by faith in order to be experienced. In receiving the Good News of this Christmas, one discovers not fatalistic resignation to absurdity but hope of sharing the resurrection of Jesus just as we now experience his birth in us and share his sufferings with him. This 'Christmas' will outlast the "Season of the mark-up!"

Alvin Klippenstein
3rd year

600 words is a regular column of thought printed each week in The Charlatan. Submissions must be 600 words or less of typewritten, double-spaced copy. All submissions are dated on arrival and printed in that order. Submissions over 600 words will be edited to that length due to space limitations. 600 word submissions are not edited for grammar, spelling, or style.



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McMaster gains revenge

Love-less Ravens split on road trip

Luciano Dinardo

The Carleton Ravens basketball team emerged from last weekend's action with a 92-69 victory over Ryerson Rams and a 95-78 loss to the McMaster Marauders. However, the loss to McMaster was only part of their weekend misfortunes. Three Carleton forwards are hurting and may not be ready to play tonight against the powerful York Yeomen.

Sophomore Dave McKendry damaged an arch, rookie Keith

Kelso suffered a minor groin pull, and veteran Jon Love is suffering from both chicken pox and the flu. Love has lost 15 pounds since he became ill and did not play last weekend. He is not expected to dress this weekend either.

The Ravens had little difficulty with Ryerson last Friday night, defeating the lowly Rams by 23 points. Forward Larry Wilson led Carleton in scoring with 28 points and in rebounding with seven. Guards

Pat Stoqua and Rick Powers added 19 and ten points.

It was a different story the following night against McMaster, as the Marauders avenged an earlier loss to Carleton in the Ravens' Christmas Invitational. Despite their injuries, the Ravens hung tough in the first half, trailing 48-42 at the buzzer. But the second half was, as head coach Pat O'Brien remembered, "all McMaster."

"In the second half they wore

us down," said O'Brien. "Part of that was fatigue, especially at the forward spot, and also hitting the boards as well. They just sort of wore us down, and took control of the game in the second half...We just ran out of gas."

Pat Stoqua led the Ravens in a losing cause with 23 points. Don Reid and Kelso notched 12 points apiece.

The McMaster game was probably Wilson's poorest performance of the season. He scored on only two of 12 shots from the floor and five of ten from the foul line.

Many of the Ravens had trouble capitalizing on their opportunities against McMaster. They clicked on only 25 of 64 shots from the floor for a meagre 39 percent average. They hit on 28 of 42 free throws. Turnovers also plagued the Ravens as they gave up the ball more than 35 times.

One player who O'Brien was pleased with last weekend was Kelso. He said the Nepean High School graduate has played well this season even though he has seen only limited action. O'Brien singled out his defensive work and aggressive rebounding last weekend.

The Ravens' record is now eight wins against six losses and they face a tough task tonight against York, the third ranked team in the nation. Carleton's assistant coach, Dennis Schuthe, scouted the Yeomen last week and said they have tremendous individual talent.

O'Brien says Carleton must concentrate on stopping York's 6' 10" center, Lonnie Ramati, a recent transfer from Princeton University in the U.S. Ramati started for Princeton a couple of years ago when they won the NIT (National Invitational Tournament). O'Brien said he intends to defense Ramati with his centers, Bill Langford and Kevin Gallagher and another forward. The offense forward will have the responsibility of switching men to pick up Ramati should he get by Langford or Gallagher.

Pat Stoqua will shadow York's



Jon Love

sensational freshman guard, David Coulthard. Coulthard played for the Canadian national 'B' team last summer and has been described by college basketball experts as the best freshman in the country.

The Ravens will have to play to the best of their potential if they hope to beat York. "A good game just isn't going to be enough," said O'Brien. "We'll need two, three, four, maybe even five guys to give us just super basketball if we expect to win."

Tonight's game is scheduled for an 8:15 start in the Ravens Nest. Tomorrow afternoon, Carleton hosts the McGill Redmen at 2 with the CBC television network providing live coverage.

World class runner at Carleton

Susan Saville and

Joe McKendry

At five feet one inch tall and 95 pounds, 19-year-old Magda Kubasiewicz might easily be overlooked. But the Carleton Geology student is Canada's top female cross country runner.

Kubasiewicz won the Canadian Championship at the National Finals last November in Hull. Later that month, she also competed in the American Championships in San Bernardino, California, where she finished twelfth in a field of about 200. That performance earned her a berth on a Canadian team that will travel to Glasgow, Scotland in March to compete in the World Championships.

Kubasiewicz explained that cross country competitions are scored either by awarding points for where the individual places or by figuring out a team's cumulative time.

She says there is no standard length for a cross country course, but the ones she has run lately have been about two and a half or three miles.

Kubasiewicz first took up cross country running six and a half years ago after reading a book on aerobics, an exercise program designed to maximize oxygen intake. She began running two miles a day to improve her physical condition and then began to run competitively at Glebe High School in Ottawa. She went on to join the Ottawa Kinsmen-Harriers Track Club where she met her present coach John Fitzgerald.

Kubasiewicz attended Queen's University last year, but she wasn't happy there and did not participate in their track program. "I'm not at university to train. I'm at university to get an education," she said.

"I did not compete in cross country last year at all," said Kubasiewicz. "In high school, I had been to provincial championships three times but I



Kubasiewicz (49): "I'm not at university to train. I'm at university to get an education."

never did very well. I guess the top I did in a provincial meet was sixth in high school and fourth in an out of high school provincial meet (with the Harriers)."

"In the last year and a half or two years, I've gotten a lot of increased enjoyment and satisfaction out of running. I don't train any more, but I just

seem to enjoy it more." The American Championships in November was her first taste of international competition. "My running career, whatever it is, was just born this fall."

Unlike many Canadian amateur athletes, Kubasiewicz does not condemn the federal government for its support of

continued on next page

Ravens' scoring leaders

	G P	Pts	P.P. G.	Rbs	Asts.	Pers Foul.
Wilson-F	14	233	16.6	98	12	41
Love-F	12	220	18.3	112	26	36
Stoqua-G	14	204	14.6	42	26	35
Reid-G	14	126	10.5	18	15	23
Langford-C	14	96	6.9	76	8	40
Powers-G	14	80	5.7	23	14	15
McKendry-F	14	60	4.3	39	8	24

Can-Am Bowl: Goliath 22, David 7

Joe McKendry

The All-Canadian college football team held a powerful American team offense to only two field goals and two singles in the course of a 22-7 loss in last Sunday's first annual Can-Am Bowl game.

Although the Americans rolled up some impressive offensive statistics, Canada's defense stopped them in numerous clutch situations and limited them to only eight points. The Canadian offense didn't get rolling until the fourth quarter when they scored one touchdown and came within six yards of another.

The American defense scored both their touchdowns on interception returns in the second half.

Bishops' University's Bruce Wilkins scored Canada's lone touchdown on a two yard fourth quarter plunge which capped off a 70 yard scoring drive engineered by Acadia quarterback Bob Cameron. Two long passes to Bob O'Doherty of Queen's and another to Acadia's Bob Stracina brought Canada inside the American 20 yard line. Cameron moved the ball in on the two yard line on an option play, setting up Wilkins' touchdown.

The game was played mostly under Canadian rules. One exception was that if a team scored a touchdown but were still losing by ten points or more, they received the ball instead of kicking off. This enabled Canada to retain possession after Wilkins' touchdown. They moved the ball well on that series until Sir Wilfrid Laurier's Jim Reid was stopped on a third and one try from the U.S. six yard line with 30 seconds remaining.

One of the Canadian team's biggest problems was the inability of the defensive line to put pressure on the American quarterbacks. Both teams relied heavily on their passing attacks but the American quarterbacks were afforded better protection. One of the American quarterbacks, Mark Miller, completed 20 of 28 passes for 222 yards.

Miller was chosen as Team U.S.A.'s most valuable player. Middle linebacker John Priestner from the University of Western Ontario was chosen as Team Canada's MVP.

A heavy rain which began late in the first quarter undoubtedly contributed to the five interceptions and a number of errant passes thrown by Canada's quarterbacks. Team Canada began the game using a Canadian ball instead of the American ball, which is slightly smaller and easier to grip. When they switched to the American ball in the second half it seemed to help but it was too little, too late.

The international aspect of the Can-Am Bowl might have been overlooked had it not been for some American administrative double talk and Canadian threats of pulling out of the competition the week before the game. The Americans ignored a previous agreement to field a team of division two and

three all stars. All but one of the American players used were from division one.

The reasoning behind the American move to division one players was that it was the only way the game would attract any fan interest. They had the Canadians over a barrel. They could hardly pull out with such a heavy financial investment at stake. This breach of good faith gave the game the sour flavour which all too often characterizes international sport.

At one point in the game, the CBC's man on the sidelines

asked American quarterback Mark Miller whether his team would continue to rely on the pass despite the poor weather conditions. Miller answered that they really didn't have much choice with only three downs to work with. "We have to complete almost every pass!" he lamented. One might conclude that Miller favours the American brand of football characterized by 58 minutes of three yards and a cloud of dust followed by two exciting minutes of passing which leaves fans frothing at the mouth for more.

Carleton wins Christmas tournament

Luciano DiNardo

For the second time in three years, the Carleton Ravens won their annual Christmas Tournament. They defeated the McMaster Marauders 84-79 in the tournament's championship game. Carleton defeated Brock in the tournament opener, 98-81.

Larry Wilson led the Ravens against McMaster with 24 points and 15 rebounds. Jon Love was next with 18 points and 13 rebounds. Collectively, the Ravens dominated the boards, snaring 42 rebounds.

Carleton's playmaking and passing was the sharpest it's been all season against the Marauders. They committed only 14 turnovers.

Carleton coach Pat O'Brien was forced to go to his bench early in the McMaster game when guard Pat Stoqua picked up three personal fouls in the first three minutes of play. Veteran Rob Cole and rookie Rick Powers alternated at guard to fill in for Stoqua. Cole was particularly effective, scoring eight points and playing tough defense.

Centre Bill Langford was another key to the Ravens'

success. He scored several clutch baskets and grabbed a number of big rebounds late in the game. Langford's aggressive play was just what O'Brien felt the team needed.

"We just did not want to be intimidated," said O'Brien. "They (McMaster) are a physical team and they try to intimidate...that's their game. We made sure we were just as aggressive."

O'Brien also felt that his team was prepared mentally for the game as well. "We had the concentration. We had the intensity. The ball players really got up for the game," he said.

The Carleton coach emphasized that he was especially satisfied with the way the Ravens held their ground in the second half when McMaster was threatening. "When we needed big baskets, we got them. When we had to stop them, we stopped them. It was just an overall team effort," added O'Brien.

Love was selected the tournament's most valuable player and he and Larry Wilson were also named to the All-Tournament team.

RUNNER

continued from previous page

amateur athletics.

"In certain cases it seems to be more than adequate...Perhaps in other cases it's not good. But what I find very often, especially in the track circles, is you'll get people crying out for more support and that 'We need financial aid so we can compete with the Americans or the West Germans and get right up there in the Olympics'...That sort of attitude turns me off in the sense that...I suppose it's true...you need to train elsewhere, you need to go into a lot of competitions if you really want to be fiercely competitive. But to me that sort of defeats the idea of sport.

"To my mind, it's simply what we can do, given our climate and so on. O.K., it's harder to run in the snow, but I don't expect anyone to pay our athletes' ways to train in

California. This is Canada and this is what we've got. But as I said, if I thought about it, I'd probably see pros and cons both ways. I just haven't made up my mind on the question really."

Although she terms her present training schedule "surprisingly un-rigorous," she covers an outdoor course of between three and 12 miles, five times a week. She says she probably averages seven or eight miles a day. She also trains indoors at Lansdowne Park Coliseum three times a week but that is "interval work" and involves running about three miles in shorter segments.

One other sport Kubasiewicz finds time for is swimming. She said she did a lot of long distance swimming last summer and felt that it may have been a significant factor in improving her conditioning.

Kubasiewicz is modest about her chances of success in the upcoming World Championships. "I expect there are going to be some phenomenal runners there," she said.

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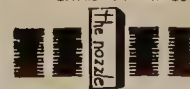
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NAC's latest production:

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theatre

Troilus and Cressida
NAC Theatre
Jan 9 - 28

Andy Borkowski

It isn't easy to think of a catch word to describe the current NAC production of Shakespeare's *Troilus and Cressida*. The best word might be confusion, because

that's what you feel on leaving the theatre.

Some of this confusion is a product of the play itself. *Troilus* isn't one of Shakespeare's best works, but the humour, romance, and poetry we expect from him are all here. The play's only major flaw is a structural one. Throughout most of the play, Shakespeare focuses on the love affair of *Troilus* and *Cressida*. Midway through the final act, however, he forces the lovers to take a back seat to the exploits of the Trojan army and *Troilus'* older

brother, *Hector*. This is done too abruptly and some important questions concerning the lovers go unanswered.

The show runs 3 hours and 40 minutes but The Theatre Co.'s acting prowess assures you're never bored. Some 34 actors cross the stage during *Troilus and Cressida* and they're all good. Neil Munro as *Thersites* and Eric Donkin as *Pandarus* are the show stealers here. Both actors carry their comic roles off with ease and energy, sending their audience roaring with laughter at their every appearance. Ray Jewers, a former Carleton student trained in England, also stands out as *Hector*. His portrayal of *Hector* embodies all the dignity and sincerity befitting Shakespeare's noblest of characters.

Only three women appear in the play and for every ounce of masculinity given the play by its male actors, Jennifer Dale adds a pound of feminine charm. Her *Cressida* comes close to being a perfect portrayal of Shakespeare's innocent and witty heroine.

Dale is a beautiful woman, and director John Wood has peopled his production with beautiful bodies. John Ferguson's costumes are designed to emphasize this. The young men wear tailored loincloths while the women sport close-fitting gowns of light, semi-transparent cotton. The emphasis is on the body.

Just as Ferguson has molded his costumes to his actors, he has tailored his set to serve the play. The set consists of two large banks of platforms which serve as bleachers, stairs, balconies and lookouts. It is stark and impressive, and suits the austere tone that director Wood sets out to attain.

It's on the question of tone that the production finds itself most at fault. If Shakespeare is a bit inconsistent in his theme, Wood is downright schizophrenic in his interpretation. Wood has tried to lend the play a novel and boldly surrealistic tone. He starts out with a prologue which sets up a comparison between contemporary jockism and the senseless strutting of the Greek and Trojan leaders. It's a good analogy and it's dramatically effective. He reinforces this with electronic music and



Benedict Campbell and Jennifer Dale as *Troilus* and *Cressida*

the addition of strong sexual overtones to the characters' actions and gestures.

Wood starts off well. The elements of primitive machismo and sex give the play a lot of drive for the first few scenes. But he doesn't follow through. As the play progresses what had promised to be a new and exciting interpretation of a classic degenerates into a straightforward rendition of the text. The jock analogy falls by the wayside, suggestions of sex dwindle and all that remains of Wood's earlier tone are the costumes, sets, music and some isolated bits of interesting staging.

Wood's failure to finish what he starts, coupled with Shakespeare's sudden shifts of emphasis breeds the confusion mentioned earlier.

Troilus and Cressida has its redeeming qualities. The costumes, sets and the level of technical production are excellent, and you'll seldom see Shakespeare acted as well as this outside of Stratford.



Ray Jewers as *Hector* and Benedict Campbell in John Wood's production of *Troilus and Cressida* at the NAC Theatre.

NFT celebrates 12th anniversary: Retrospective highlights important screenings

The Best of the NFT
National Library Theatre
until Feb. 28

John Ramlochand

The NFT (National Film Theatre) has been, since its inception in 1965, the self-proclaimed "vanguard of our national film culture." They have been responsible for the introduction and promotion of many filmmakers, national cinemas and oft neglected film classics. This year, to mark their twelfth anniversary the NFT

is presenting a retrospective entitled **The Best of the NFT**.

The films, chosen by their new programmer and former Carleton Journalism student Ted Riley, present a cross-section of what the NFT has been doing in its 12 year history.

Among the films chosen was D.W. Griffith's *Birth of a Nation* (which will be screened on Feb. 4th). It was the first film ever presented by the NFT. Made in 1915 at a cost of \$125,000, *Birth of a Nation* was the most successful and controversial film of its time. Because of its racist content, showings were often interrupted by rioting and protests. Yet it remains one of the great classics of the screen. Its heightened emotional tone, complimented by its use of close-ups and parallel editing techniques were innovative and eventually influential stylistic features which transformed the cinema.

A second highlight of the program is the showing of, on consecutive nights (Feb. 21 and 22), Satyajit Ray's *Apu Trilogy*. Ray is India's most well respected director and the NFT has long championed his work. The *Trilogy*,

consisting of *Pather Panchali* (1954), *Aparajito* (1956) and *The World of Apu* (1959), is his masterpiece.

The *Trilogy* is a sensitive, realistic evocation of modern India done much in the style of the Italian neo-realists. Ray himself has commented that "in cinema, we must select everything according to the richness of its power to reveal." Ray's selectivity, as Alan Casty, a film historian has pointed out, is "often in terms of small, personal, domestic actions, which reveals character, but it also becomes symbolic — as does the sometimes forced use of objects." In the *Trilogy*, *Apu* becomes symbolic of India struggling to come to terms with the modern, industrialized world.

Other highlights of the retrospective are screenings of John Ford's *My Darling Clementine* and Sergio Leone's *Once Upon a Time in the West* (both on Feb. 10th), which were part of the NFT's year long Western series. The next night will feature two Hitchcock films. The 39 Steps and *North by Northwest*, which are from "the world's most comprehensive Hitchcock retrospective" presented by the NFT in 1976.

Although the NFT has been responsible for showing many Canadian films, only four are featured in the retrospective. One, *La Tete de Normande St-Onge* (1975), is the seldom seen Gilles Carle film which explores the loneliness of a young Quebecois. This film, starring Carole Laure, is representative of the many good French-Canadian films which, except for screenings at the NFT, are never shown in English-Canada. It is scheduled to be shown on Feb. 23rd.

The NFT serves an important purpose in that it fulfills the blossoming interest in film in Ottawa. Many films, including the Towne cinema's bi-monthly midnight ritual, *The Rocky Horror Picture Show*, *The Far Shore* and *Pasolini's Salo*, were premiered by the Theatre. Closer to home, the NFT is currently presenting a series of films on the work of French filmmaker Jean Renoir, in conjunction with Carleton's Film Studies department. This joint effort helps the Film department cut expenses and gives students a better place in which to view the films than what Carleton itself offers.

continued on page 17

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Dan Perley
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NOMINATIONS

FOR 1978/1979 CUSA COUNCIL

will be open from 9:00 a.m. Monday, January 16 to 12:30 p.m. Thursday, January 26, subject to pending By-law amendments. Campaigning will be in the period following nominations closure and voting shall occur February 15 and February 16. Nominations available in Room 401 Unicentre.

Positions available are:	President	1
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Dan Perley
Chief Electoral Officer

Boz stands tall, All-Stars fall flat

records

Down Two Then Left
Boz Scaggs
Columbia

Jim Adams

Boz Scaggs earned widespread popularity with *Silk Degrees*, which provided Boz and other artists (notably Rita Coolidge) with five hit singles. His new album, **Down Two Then Left**, shows Boz is fully aware of his new found success and is intent on remaining at the top.

The album maintains the same basic sound of sophisticated disco, but the prominence of background singers on all but two cuts gives the album added depth and emotion. The use of strings and horns throughout also creates a lush, full sound that *Silk Degrees* lacked.

To some extent, Boz surrenders centre stage on this album. His vocals don't dominate, with the exception of the final cut, *Tomorrow Never Came*, where his voice comes through strongly over a simpler musical background. At times, the production approaches the wall of sound technique, but only one cut, *Gimme the Goods*, suffers from over-production.

Boz is still singing about the same old things-falling in love (*Still Falling for You*, *Hard Times*), loneliness (*Then She Walked Away*), and the pain of waiting (*Tomorrow Never Came*, *We're Waiting*). But his melancholic voice is perfectly suited to such topics and he manages to

bring a fresh phrase to an old story.

The song *Hollywood* may be a mildly sarcastic comment on what you have to do to become a star, but it's all in good fun.

"Camera action, do it again
Anyway I've got to do it
What a reaction, do it again
I'm gonna make you a star...
No one had to tell you
What your smile was for
You sure there's not an uncle
Name of Barrymore?"

The weakest song on the album is 1993, which opens with soaring organ

**Levon Helm and
The RCO All-Stars**
ABC

Peter Rosenberg

Levon Helm and The RCO All-Stars is one of those unhappy records that promises more than it delivers. The name "All-Stars" is not ill-chosen; besides Helm, The Band's old drummer and vocalist, the album features Doctor John and Booker T. Jones on keyboards. Also present are guitarist Steve Cropper and bassist Donald "Duck" Dunn, two of Booker T.'s old M.G.s, as well as the celebrated Paul Butterfield on harmonica. One would think all this talent (especially Butterfield's) would go a long way towards making a good, bluesy album. Unfortunately, it doesn't quite make it.

This is an album of tight, disciplined songs, instead of pieces which could act

as springboards for the soloing abilities of the band members. The songs require a focal point and Helm's vocals do not provide it. He sings as if he were trying to convince someone's mother that rock singing can be as clean and safe as Ivory soap.

What is needed is precisely the kind of vocal dirt Dr. John has shown he can provide. But his talents in this direction are lost in the mix of background vocals. The album is characterized by an emphasis on arrangement, calculated to create carefully crafted songs. The end product merely bears out the observation that the album is a product of seasoned talents.

None of the arrangements on the album can be fingered as bad, but they do prevent the emergence of any energetic soloing. Some good solos would have provided the focal points the songs lack, and made this album really memorable. Instead, the results run

towards blandness.

Levon Helm and the RCO All-Stars will probably sell well, partly because of the reputations of the musicians, and partly because the carefully arranged songs will fit well into the CHEZ-FM approach of programming album hits, which prevails these days among FM rock stations. But it would probably be better to catch this band in concert than on vinyl, on the chance that they would play off each other instead of just into the mixing board

just the right exaggerated touch to make it laughable. Technically the movie is okay. Only one thing is disturbing in that it is so obviously studio done that there are no ceilings in the apartment. Thus the camera stays relatively close to the characters and at one point cuts a piece off Eliot's head.

More important is the acting. Dreyfuss seems to be specializing in cuddly, eccentric roles. As Eliot he has that same nervous energy which he exuded in *Jaws*. His best scene comes when playing Richard III, but when he is called upon to be falling-over-the-furniture drunk, he overdoes it.

Mason (Simon's real life wife) appears too intelligent for her oddball role. She tries to be an older Carole Lombard and achieves an adequate, but by no means spectacular success. Unfortunately, she

also has to carry the "dramatic" parts of the scenario which finds her about four times in the course of the movie having to undergo some radical change of attitude in the space of a three second close-up. In typical Hollywood fashion she ends up looking like a patient in the various stages of a face lift operation.

The person who occasionally steals the show is Lucy. Her smart undercutting of the adult relationships around her is heartwarming. But that too is becoming very formula, reflecting the slick portrayal of kids in this, the post-Bad News Bears era.

On the whole *The Goodbye Girl* is the kind of thing that Simon and Hollywood do best - the oddball romance, somewhat sentimental, a touch satirical and occasionally witty. As the cliché goes, you've probably seen it before, you will see it again.

Goodbye Girl: Hollywood package aimed straight at the heart

cinema

The Goodbye Girl
Herbert Ross, dir.
Capitol Square 2

John Ramlochand

Neil Simon (*The Odd Couple*, *California Suite*) is the consummate Hollywood-Broadway writer. His newest film, **The Goodbye Girl**, is true to form in that it is an entertainment package aimed straight at the heart.

Simon writes updated (supposedly hip) drawing room comedies which rely on eccentric characters, ridiculous situations and witty (very, very quick) dialogue. They also invariably border on the sentimental and involve the kookiest romantic couples. (Jack Lemmon and Walter Mathau in *The Odd Couple*).

What Simon comedies lack most, and this is what makes him the premier American entertainment scriptwriter, is a sense of reality. *Goodbye Girl* is an absurd romance between a 30's mother, Paula (Marsha Mason) and Eliot (Richard Dreyfuss), an off off-Broadway actor.

Paula, who lives with her all too intelligent ten year old daughter Lucy (Quinn Cummings), has been left, in quick succession, by her husband and then by her lover, who in turn has sublet the apartment to Eliot. To meet expenses,

Eliot and Paula agree to share the apartment, which, of course, ends up in them falling in love etc.

It's all very predictable. From their initial verbal skirmishes (a Simon trademark), to the eventual bedding down, the audience knows how all this will end. This predictability reflects the contrived atmosphere surrounding the film.

An example of the contrived plot is in a key scene when Paula finally lets down her defences to apologize to Eliot about some little squabble. As she speaks, the camera for a whole five seconds is held on a close-up of her face. As she finishes speaking, it moves back to reveal Eliot sound asleep and snoring. It's supposed to be cute.

There has been one notable development in Simon's writing. Simon's wise-cracking, satirical edge has been filed down. *Goodbye Girl* is first and foremost a romance, then a comedy, then, maybe, a satirical sideswipe at off-Broadway productions. In this case, it's Eliot having to play Richard III as a not so slightly hump-backed homosexual.

But the verbal wit has suffered. Ironically, the funniest sequence in the film is not a few good lines of dialogue, but a slapstick piece which is played in total silence. It comes when Paula's purse is stolen. The camera observes the whole episode through a store window as she beats back her attackers, but loses her purse. Mason plays this scene with



towards blandness.

Levon Helm and the RCO All-Stars will probably sell well, partly because of the reputations of the musicians, and partly because the carefully arranged songs will fit well into the CHEZ-FM approach of programming album hits, which prevails these days among FM rock stations. But it would probably be better to catch this band in concert than on vinyl, on the chance that they would play off each other instead of just into the mixing board

RETROSPECTIVE

continued from page 15

Though only subsidized 38 percent through grants from Canada Council, the National Archives and the National Film Board, the *NFT* has grown from a once a week operation to a program which features over 400 films a year. Attendance too has shot up to over 200 people a night, and the membership numbers just over 6,000.

Unfortunately the cost of renting films for a one night screening can run anywhere from \$130 to \$400 and financial problems have plagued the Theatre recently. To alleviate expenses, they have begun to sell advertising space in their brochure. They are currently

selling patron memberships for \$100 and sustaining memberships for \$25.

The series continues tonight with a marathon showing of films on music. The first film, *Jazz on a Summer's Day*, contains footage from the 1958 Newport Jazz Festival and features among others Louis Armstrong, Chico Hamilton and Mahalia Jackson. This will be followed by three blues films, *Chicago Blues* (featuring Muddy Waters and Buddy Guy), a film on Big Bill Broonzy, and *St. Louis Blues* (featuring Bessie Smith). Next will be the showing of Janis, which premiered at the *NFT* in 1974. This Crawley produced documentary captures the excitement and tragedy of Janis Joplin's tumultuous career in a well edited series of concert performances. The evening ends with the screening of *The Harder They Come*, a 1972 Jamaican film which features the reggae music of Jimmy Cliff.



Be An Honest Journalist — Be A Charlatan !

The Charlatan is looking for arts, sports and news reporters. Anyone interested please come up to The Charlatan office, fifth floor of the Unicentre, room 531, anytime, or Friday, January 20 at 1:00 for a special staff meeting.



THIS WEEK AND MORE

13 friday

Storm Crow performs in The Pub this weekend.

The Women's Centre presents an exhibit of photographs by Ottawa artist Lis Allison, from now until January 20, 504 Unicentre.

Michael Lewis plays in Rooster's this weekend.

The National Film Theatre will screen Chicago Blues, Big Bill Broonzy, St. Louis Blues, Janis and The Harder They Come tonight at 8:30 in the National Library and Public Archives Building, 395 Wellington Street.

Tonight at the Towne Cinema, the films Casablanca, The Pink Panther, Tunnel Vision and Flesh Gordon will be screened.

Professor Ralph Miliband of Leeds University will give a political science lecture on The Capital State, at 2:00 A602 Loeb.

My Fair Lady will be performed in the Opera of the NAC nightly until Sunday at 8:30.

Troilus and Cressida will be presented in the Theatre of the NAC tonight and tomorrow.

The Robins and the Ravens basketball teams play York University tonight in the Physical Recreation Centre.

14 saturday

Windsor plays the Robins basketball team today. The Ravens play McGill.

There will be a Caribbean Students' Union Dance at 8:30 in the Main Hall, Unicentre tonight.

Tonight's films at the Towne Cinema are The Pink Panther Strikes Again, Casablanca, Elvis on Tour and That's The Way It Is



Edward Atienza and Stephen Russell in the NAC's production of Troilus and Cressida, running nightly in the Theatre until January 28

15 sunday

Music for a Sunday Afternoon will be presented in the NAC Theatre today at 3:00.

The 67's, Ottawa's OHA League team, play London in the Civic Centre Arena at 7:30 pm

Lawrence of Arabia will be shown both this afternoon at 1:30 and tonight at 7:00 at the Towne Cinema

Alice's Restaurant is the Sunday night movie tonight at St. Pat's College, at 7:00 and 9:15. Admission is \$1.00.

16 monday

Troilus and Cressida continues in the Theatre of the NAC nightly until Saturday

Marcel Marceau will perform in the NAC Opera tonight at 8:30

Privilege and The Man in the Glass Booth will be shown tonight at the Towne Cinema

17 tuesday

Conway Twitty, Sonny James and Margo Smith will perform in the NAC Opera tonight at 8:30.

The Feature Flick tonight and tomorrow is Network at 7:15 and 10:15, Res. Commons.

La Planete Sauvage and Jules and Jim will be shown at the Towne Cinema tonight.



18 wednesday

The Me Nobody Knows a musical will be performed from tonight to Saturday in the Commerce High School Auditorium.

Tonight's films at the Towne are Jules and Jim at 7:30 and Amarcord at 9:30.

19 thursday

The Force will perform tonight through to Saturday at The Pub.

Joe Hall will perform nightly until Saturday at Rooster's.

The NFT presents a double bill of films dealing with the 1975 victory at the Parti Quebecois at 7:30 and 9:45 tonight. Included is Mike Rubbo's I Hate to Lose and Ronald Brault's 15 Nov.

Dr. Strangelove will be shown at 7:30 at the Towne Cinema. Amarcord will be featured at 9:30.

20 friday

The photographic works of Robert Frank will exhibit at the NFB Photo Gallery, 150 Kent Street, daily until March 26, noon to 6:00 pm.

Laurentian University's basketball team will play the Ravens tonight in the Gym.

The International Advertising Festival will be shown at the Towne tonight followed by Cria at 9:30. The midnight feature is the Rocky Horror Picture Show.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication. Telephone submissions cannot be accepted. All submissions should be typed. Compiled by Karen Shopsowitz, Mary Fitzhenry and Sue Craig.

Close Encounters of the Third Kind
Steven Spielberg, dir.
St. Laurent Odeon 1

Phil Shaw

It's much too late to give yet another first impression of **Close Encounters**. You've already read those conventional reviews. The film's been in the theatres for a month and it was splashed all over *Newsweek* and *Time*, and the preview mags for months before that. Let's try for something a bit more in depth.

Close Encounters of the Third Kind (*CETK*) is the last component in the triad of this decade's great popular sci-fi flicks, the other two being Stanley Kubrick's 2001: A Space Odyssey, and George Lucas' Star Wars.

The degree of mystification at work in these three films is unmatched in any other piece of film. First, it's true that all films are agents of mystery. They only seem to make real what is fictional, showing us what the person behind the camera wants to show. This is evidenced particularly when the narrative is an example of science fiction. In that genre, in both its literary and filmic forms, mystification works in inverse proportion to the amount of information imparted by the narrative; that is, the more we're told how things are, the less we know why they got to be that way. More answers bring only more questions.

The science fiction in each of these films is realized to varying degrees. Star Wars explains nothing beyond the bounds of its own fantasy: neither where nor when it's taking place in relation to our earth (except for the playfully misleading catch phrase "a long time ago in a galaxy far far away"), and certainly not what these monsters are or what the linguistic structure of their speech is. As well, Star Wars operates in relation to a whole set of other, very rich mystifications, both literary and filmic.

There are conscious thefts in this film from Lord of The Rings (Ben Kenobi is Gandalf) and Dune, and from countless war films and westerns. There's also the lesser mystification concerning why the laser guns in the film are so effective against the bad guys but never make direct hits on the boys in white. (This is also a rather misleading statement. It's true that Luke, the Princess and Han Solo all wear white, but so do the Imperial stormtroopers. Perhaps the only difference is that the latter wear metal coloured white, while the former wear softer, more romantic draped clothing of white material.)

2001, in direct contrast to the unashamedly fantastic nature of Star Wars, attempted to render its futuristic fiction as fact. Kubrick designed the film with the aid of NASA and the think tank projections of a roomful of Honeywell computers.

CETK's sci-fi is lightweight beside either of these. Its time is now. We are the people in the story. The only fiction we're asked to believe is that the statement "We are not alone" in the universe is finally proven.

Actually, the fiction in all three films is concerned with the same thing, that greatest of all fictions: God, and the religion we earthlings have created for him. There's no denying that in Star Wars the "force" is just another name for God-at-work, while in 2001, the black monolith and the climactic conversion process from astronaut to cosmic kiddie are real evidence of god-like powers in the hands of Something.

In *CETK*, though, religious motifs are presented as cheap tangents of the narrative, introduced with the sly hope that at least the more erudite members of the audience will catch them. For example, the image of the Dreyfuss character's first encounter is strikingly like the incident on the road to Damascus in which St. Paul was converted to Christianity. As well, the site where the aliens' mothership lands resembles Mt. Sinai, complete with



ARTS
cinema

Close Encounters of the Third Kind

A failed agent of mystery

clouds like smoke and bright lights like flame. To rub it in, Spielberg shows segments of Cecil B. De Mille's *The Ten Commandments* on a TV earlier in the film. Finally, the appearance of the aliens themselves suggests angelic hosts and a bright light always shines round about them.

Spielberg seems to be seeking prestige by association with the Bible, but this attempt actually reduces the principal thrust of his narrative to one more gimmicky theory: that the whole of the Judeo-Christian religion was a plot launched by aliens who had the time to wait around for earthlings to evolve to the point of understanding. Then the aliens could reveal themselves to us.

As a gimmick, though, it's in good company. Obviously, we could relate to the chariots of the gods here somehow. As well, the film opens with the discovery of several World War II bombers, the loss of which in fact launched the Bermuda Triangle theory and that resultant fad.

These incomplete allusions are not an effective mystification mechanism. Instead, they promote misunderstanding. The gimmicky theories are a dysfunction in the film's plot, and the Biblical references primarily a dysfunction of the film's special effects.

These misunderstandings are multiplied by the attempt on Spielberg's part to build the narrative on a series of unanswered questions even at the simplest level. French film theorist Roland Barthes has pointed out that any story thrives on a series of enigmas which are solved one by one during the narrative, on the way to the dénouement. These enigmas create the tension necessary to any thriller, which certainly includes any film in the sci-fi genre.

However, Spielberg's enigmas are exaggerated. Not only are the actions of the scientists, bureaucrats, and military men concerned with alien encounters not explained, they are rendered

comedic. At one point in fact, some policemen are made into nothing more than keystone cops. When chasing the saucers, one squad car sails off the road into the night, and its driver apparently into oblivion. The Dreyfuss character too is mostly buffoon, even though he's the hero and involved with some type of mental illness which causes the breakup of his family.

Throughout the film, it seems that the sound quality of some dialogues important to the occasional enigmas set up in the narrative is purposely made muddy and confused. A mix includes both a near-whispered explanation with the roar of electric generators, for instance.

This is more than infuriating gamesmanship on Spielberg's part. It led at least one American film critic, John Simon, to make a gross misunderstanding of the film. Why, he asks, are we expected to believe in the benevolence of the aliens when all we see them do in the film is kill a cop, kidnap a kid, cut off electricity, burn the skin of certain people, scare the shit out of others, and drive still others to the brink of madness?

I feel that Spielberg has simply mistakenly left some things out of the film, perhaps during the feverish editing process. This is certainly suggested if one reads the paperback novelization Spielberg has written of his own film. It explains much much more with no consequent loss of tension. He notes for instance that that unfortunate cop mentioned above actually suffered only a broken nose, a fact which surely would have relieved Simon if a short take to that end had been included in the film.

[This may prove the very unpleasant value of going along with the capitalist plot to tie in books with flicks and buying the damn thing. Arthur C. Clarke's version of 2001 undeniably helped make for a basic understanding of the Kubrick film, but it's somehow more comforting to plunk down a coupla bucks for the work of a recognized sci-fi author than it is for the scribbles of some wunderkind film director out for more moola.]

There's one more particularly galling incident of narrative clumsiness. It may be attributable to some basic damage done to the film when, even before it was much more than a concept, Spielberg and scriptwriter Paul Schrader argued over what the subplot should include: a government plan to hide the truth about UFOs from the masses? a success story about a little guy who makes the required rendezvous with the friendly aliens? a love story about that little guy and a little girl? Well, the film has all that and more. The most embarrassing moment is when, just before the aliens land, the little guy discovers that not only are there UFO's and stars in the sky but also stars in the eyes of the little girl, and that she has lips too. Quick! There's time for one fulfilling but clichéd climactic kiss!

Of course, what's a religious work without saving graces? Primary amongst *CETK*'s are Vilmos Zsigmond's cinematography and Douglass Trumbull's utterly resplendent special effects. Zsigmond shines particularly in the opening desert sequence involving the WWII bombers. Taking place in the midst of a roaring dust storm, the scene has the screen awash with blowing yellows, and graceful breezy camera movements. Meanwhile, Trumbull's work completely dominates the last 45 minutes of the film, and Spielberg wisely allows Trumbull's spectacular light paintings to reign supreme over a moving silence on the part of the actors.

Close Encounters of the Third Kind is a clumsy, cluttered, self-contradictory and unsatisfactory film. It's enough to suggest that Spielberg's masterful control of tension in *Jaws* was a fluke. Or would it be fair to blame the whole thing on Star Wars, which Spielberg saw while *CETK* was in mid-production and which caused him to rethink, even redo much of his own film? Certainly this is only one small portion of the effect Star Wars has had on our time.

Now Showing!
The Film Studies Dept. at Carleton

Volume 7, Number 18 January 20, 1978

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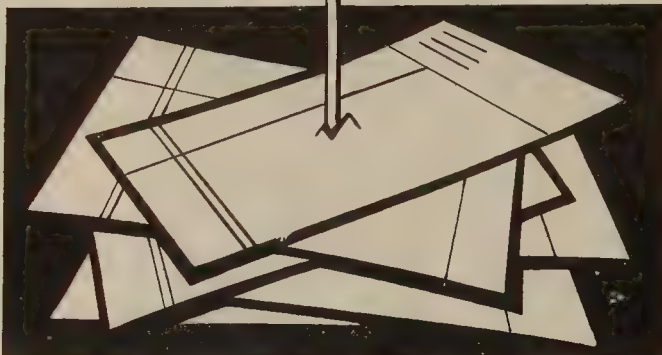
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THE CHARLATAN

Volume 7, Number 18
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Petition declared invalid:

Council going ahead with CKCU referendum

Anne-Marie Smart

Students' council voted for the second and final time to go ahead with a referendum on the funding of Radio Carleton (CKCU), despite the invalidation last Friday of the petition which initiated the referendum.

According to the students' association (CUSA) constitution, a motion for a referendum must be voted on by council twice.

At Tuesday's council meeting 17 members voted in favour of the referendum with one abstention.

The referendum is now scheduled for Feb. 1 or 2.

The petition which initiated the referendum was circulated last week by Peter Howell, a fourth year journalism student.

Howell collected 303 signatures, mainly from residence students. He needed 273 signatures to force a referendum.

CUSA's Chief Electoral Officer, Dan Perley, declared the petition invalid last Friday.

Perley said 47 signatures on the petition were either "illegible or the names on the petition could not be identified as students."

That left the petition 17 signatures short of the number required for a referendum. However students' council has decided to go ahead with the referendum.

"It is our (the council executive) feeling a referendum should be held for various reasons," says CUSA's VP Executive, Ronni Lebi.

But it would be misleading to say the petition was the sole reason," he said. "There have been rumblings around campus and in *The Charlatan* it would be in the best interests of the students that CUSA bring the issue to the forefront once and for all."

Another bone of contention has been the wording of the referendum. Howell's proposed question on his petition asked students to what degree they want to support CKCU.

Council changed the wording of the referendum last week turning it into a "yes" or "no" students' association (CUSA) should financially support CKCU.

At this week's council meeting there was some debate about including a question similar to the Howell proposal in the petition.

Howell proposed that if a student answered yes to the question "Is it appropriate for the students' association (CUSA) to fund Radio Carleton? he or she should then be asked to what extent CUSA should fund CKCU by circling one of five statements ranging from "Funding should greatly increase" to "Funding should greatly decrease."

It was decided to uphold last week's decision not to include the question.

Lebi said he thought a scaled question "wouldn't be a clear guide for any council."

Arts Rep Riel Miller agreed and said the results would be a crude method of policy making. "Get the 'yes' or 'no' to the question out of the way first, then ask why," said Miller.

The referendum will read as follows:

"On June 27, 1975, the CRTC granted the Carleton University Students' Association Inc. an FM broadcasting license. It is a condition of any student FM radio broadcasting license that students financial support be enough to maintain the station; otherwise the CRTC will revoke

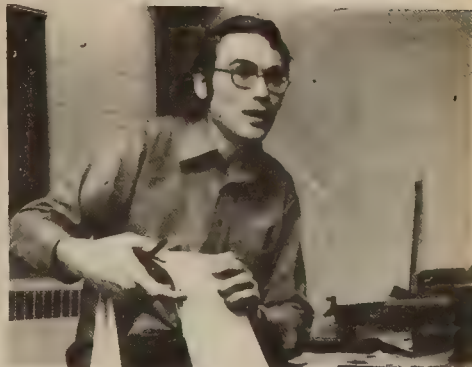
the license.

"The Students' Association's net revenue (which includes student fees) in 1977-78 is \$670,516.29. The 1977-78 grant to Radio Carleton is \$50,000 or 7.4%."

"In light of these facts: Should the Students' Association continue to fund Radio Carleton, CKCU-FM?"

As an alternative to the scaled question, council decided to survey students' reactions to CKCU, its programming, news service, and financing.

Lebi said the survey will be administered in conjunction with the referendum but said the format, length, and scope of the survey have yet to be worked out by the council executive.



Chief Electoral Officer Dan Perley shows invalidated signatures

Former pub manager suing CUSA:

"I did nothing wrong"

Darlene Harapiak

Former pub manager Ron Mertens has taken the first step in a civil law suit against Carleton's students' association (CUSA) for breach of contract.

Mertens was fired last Sept. 1. On the advice of his lawyers, CUSA president Ben Lachance refuses to publicly reveal the reasons for Mertens' firing.

Mertens' lawyers recently sent CUSA a writ of summons stating Mertens' intention to sue for the balance of his contract.

The writ requires a representative of CUSA to appear before the Supreme Court of Ontario to make a retraction on the firing or to defend CUSA's case.

Lachance says the CUSA executive intends to defend its case. He refuses to reveal the amount of money left in the remaining 14 months on Mertens' contract.

Mertens, who says he is still unemployed, maintains, "CUSA couldn't fire me because I did nothing wrong."

He says he "tried to talk to CUSA" and "tried to get his job back." But, he says, "it's too late now" for the two parties to reach an agreement.

Mertens refuses to comment further on the civil action because "my story depends on their defence. I don't know what their defence is. I have no idea on what grounds they are defending."

Mertens told *The Charlatan* last October he was fired after the CUSA executive asked him the whereabouts of a missing \$2,700. He had received the money from the return of empty bottles from liquor sales at last summer's Festival for the Folks (FFTF).

Mertens said he cashed the cheque from the Brewer's Retail and put the money in the top drawer of his desk. He said the money was later stolen.

Mertens said he told FFTF organizer Sheldon Wilner about the theft.

He said Wilner agreed to give

him until Sept. 15 to pay back the money. Wilner decided not to tell CUSA about the theft because FFTF had filed for incorporation papers before the Festival, making it a separate entity from CUSA.

After Mertens was fired, it was discovered that the in-

corporation papers were never received by the provincial government.

Lachance said this week he still has not received word from the government as to whether or not FFTF has been granted incorporation papers.

In October, Mertens said: "My contract says I can be fired by an arbitration board if I'm declared incompetent or if The Pub lost its license because of something the university did."

"I can be fired outright if the license is lost because of something I did, or if I was dishonest in my pub manager duties."

"I refused to resign because I had done nothing dishonest and nothing wrong that concerned CUSA," Mertens said.

Lachance says he talked to his lawyers before firing Mertens and "our lawyers are convinced we acted properly."

Since September, The Pub has been under the temporary management of director of operations, John McNeil.

Lachance says the CUSA executive has interviewed "half a dozen" people to take over the job.

He says one candidate was offered the job before Christmas but turned it down. No other suitable candidate has been found.

When asked why The Pub needs a manager after five months without one, Lachance replied that it has not saved them a lot of money because they have to pay daily supervisors instead.

"Moreover," he added, "we need a real professional to do the job properly to actively promote The Pub and bring in people."



Ron Mertens: "My story depends on their defence."



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(Start of course 324 words per minute with 70% on test; at end 1700 w.p.m. with 90% on comp. test).

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(Several hundred individuals' evaluation sheets may be seen at CUSA office).

The Dynamic Reading and Study Skills Course will start the first week of February (Feb. 1 & 2) and run for six weeks finishing mid March (March 15 & 16.)

You attend class for 2-1/2 hours ONCE EACH WEEK for SIX WEEKS. You should practice reading at least ONE HOUR each day during the six weeks.

REGISTER EARLY: Enrolment may have to be limited.

You will have the choice of class times as follows:

Wednesdays: 3:30 P.M. to 6 P.M. and 7:30 to 10 P.M.

Thursdays: 3:30 P.M. to 6 P.M. and 7:30 to 10 P.M.

Additional classes will be set up if needed.

Starting dates are: February 1st and 2nd.

(It will also be possible to fit into classes at the University of Ottawa on Mondays at the same times above. This starts February 6th.

REGISTRATION FORMS ARE AVAILABLE FROM:

Carleton University Students' Association
Rm 401, University Centre
Carleton University
Ottawa, Ont. K1L 5B6
Tel. 231-4380

Summer job predictions gloomy; no time to be fussy

Peter Howell and Terry Brodie

You'd better give Uncle Norman a call and ask about summer employment opportunities at his hardware store.

Local Manpower officials predict summer jobs for students, especially those in the public sector, are going to be harder than ever to find this year.

They also warn it will be even tougher if the student's approach is a 'five-dollar-an-hour-or-nothing' attitude.

The director of the Ottawa-Hull Canada Manpower Centre for Students on Sparks Street, Jean Racicot, says the bleak situation can be blamed on a sluggish national economy.

He says it is causing both private industry and the government to tighten their belts, resulting in a cutback on staff hirings.

The federal government, he says, facing a national unemployment rate of almost nine percent this year, is more concerned with finding full-time jobs for the unemployed than with summer jobs for students.

"The government is not doing anything right now," says Racicot. "I think if you look at the overall situation, it's not going to be very nice."

Students looking for employment in Ottawa-Hull will be particularly affected, he says, because the area "lives with government contracts."

And, he adds, there are not too many contracts being handed out these days.

Racicot says the private sector is probably the best job bet this year.

Local hotels and convention centres may need additional staff this summer because of an expected influx of American tourists.

A tax on foreign convention expenses, which discouraged Americans from visiting Canada last year, was removed this week.

But he warns that even the private sector is having problems.

The construction industry is now in a slump and the need for student apprentices or casual labourers on job sites has decreased.

"Students that could have gone and helped them during the summer will be out of a job," Racicot says.

The political researcher for the students' association (CUSA), Doug Coupar, also predicts student unemployment will run high this summer.

According to a CUSA student

summer employment survey conducted in 1976, 9.2 per cent of Carleton's 15,000 students were unable to find jobs two summers ago.

Last year the University of Western Ontario carried out a similar questionnaire and found that ten percent of its 25,000 students were unemployed during the summer months.

Coupar estimates figures for Carleton would probably have run closer to 14 percent last year.

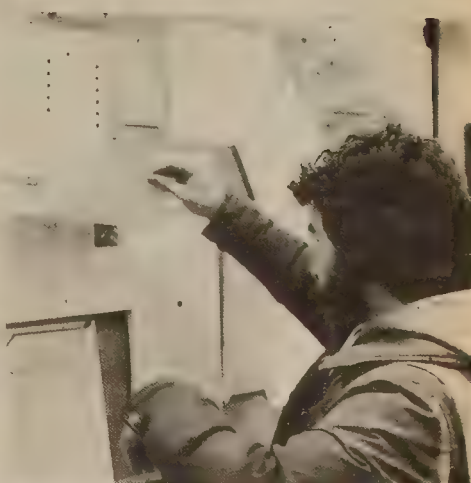
Carleton students, Coupar says, tend to come from lower class backgrounds and have fewer opportunities to acquire jobs through family connections than their Western counterparts.

Coupar projects student unemployment this summer may run as high as 19 percent.

Despite the apparent job shortage, Racicot says about 1,000 available jobs last summer-jobs like babysitting, lifeguard work and camp counselling- could not be filled because students refused to take them.

But he says he has noticed a recent change in the attitudes of students who come to him looking for jobs.

"Three years ago, they were fussy. Two years ago, they were a bit less fussy. I think this year,



they're going to be not much more or (even) less fussy than they were in previous years," he says.

The director of Carleton's Student Manpower Centre, Ian Miller, echoes Racicot's sentiments.

"A gut feeling is it's probably going to be the same as it was last year, which means it's going

to be a damn tight market," Miller says.

He suggests students start applying for summer jobs immediately-if they haven't already begun.

"You can't sit back and say, 'Mother Manpower is going to get me a job'. You've got to get out and hustle," he says.

Carleton labs leading way in high energy physics

Stephen Fontaine

Construction began last week in the university's Science Workshops on \$180,000 worth of instruments designed to help scientists investigate the nature of matter.

The instruments, called cylindrical multi-wire proportional chambers, are expected to be delivered to Carleton affiliated physicists conducting experiments at the Fermi Laboratory in Chicago by the end of the summer.

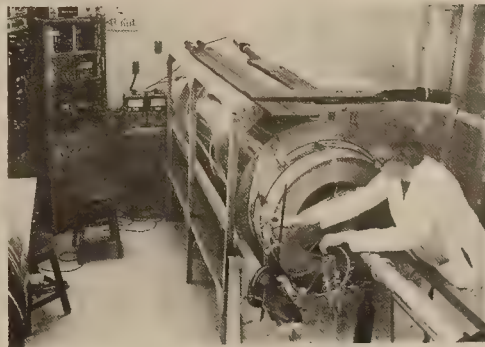
For the past eight years the head of the workshops, Alois Raffler, research officer Les Bird, and the 23 other members of the workshop have been working together to design such an instrument.

When the group succeeded in producing the first cylindrical multi-wire proportional chamber, it received orders for three of the units from the Fermi Lab.

"The engineering difficulty in making the instrument," Raffler says, "was that our instructions called for a highly sophisticated instrument which had no mass."

It would involve a great deal of space to build an instrument to study the direction of high energy particles in the form of a flat plane, so the researchers decided to use the cylinder, says Bird.

The chamber, as designed in the workshops, will show



A cylindrical multi-wire proportional chamber.

scientists at what point a hydrogen particle breaks up when bombarded by a proton beam and in which direction the splinter pieces travel away from the main body.

By studying how a particle comes apart, scientists can better understand how they stay together.

The prototype of the chamber, which will remain in the workshop, is 200 centimeters in length, 68 centimeters in diameter and weighs 13.6 kilograms.

All instruments made in the workshops are installed and maintained by Raffler's staff.

The workshops, located on the first floor of the Herzberg Building, produce precision instruments for the university and other research institutions affiliated with Carleton.

Raffler says the chamber "is the greatest thing in high energy physics to come out of Canada."

High energy physics involves the study of the constituents of the nucleus. Bird estimates there are now about 100 high energy physics experiments being conducted around the world.

"The beauty of this workshop," says Raffler, "is that it allows us to become involved

in research from all over. We have been approached by many research institutions to take part in their development work and in the fabrication of instruments."

Despite being well-known and highly regarded in North America, Raffler says the work

being done in the Science Workshops is a mystery to most Carleton students.

"I'll bet that half of the physics students aren't even aware of the work we are doing here," says Raffler.

Res week festivities for everyone

Donna Tranquada

Carleton residence students may find diversion from their studies during the next ten days of Res Week festivities.

The traditional program, held each year in residence, will feature a variety of indoor and outdoor activities, sponsored by and for residence students.

Carleton students who live off campus are invited to attend scheduled dances and pubs.

The celebrations begin with a performance by pop group The Lisa Hartt Band tonight at a pub being held in the Commons Lounge.

Tomorrow afternoon activities will include risk and backgammon competitions and a pie-throwing contest taking place in the Commons building.

On Sunday the Battle of the Sexes competition, run by fourth Grenville, will see teams of five women compete against teams of five men in a skating race, obstacle course, snowball target practice and tug-of-war on the canal.

Snow sculptures and a barn dance will take place Monday, and a photo contest, the semi-

finals of the risk tournament and an evening of gambling during Monte Carlo night are scheduled for Tuesday.

On Wednesday, the risk semi-finals continue. There will also be a skating party in the evening and a slave auction at night.

Thursday will feature a pinball tournament, traybogganing, a ping pong tournament and the finals of the risk competition.

On Friday there will be an earthball tournament between the residences.

At night mentalist, The Incredible Mike Mandel, will perform in the Res Commons Lounge and after there will be a disco pub in the Oasis Lounge.

On Saturday the backgammon finals take place in the afternoon and a cross-country ski trip in the Gatineaus is also scheduled.

In the evening the Res Forum, featuring music by The Force, will be held.

The ten-day celebration winds down Sunday afternoon with a residence version of the Gong Show.

Photo by John Sadler (upper) and Jean Kempf

Marxist theoritian at Carleton

Labour only major lever of change

Riel Miller and The Charlatan

Ralph Miliband, a leading British Marxist theoritian came to Carleton last week to give a lecture Thursday night on "The Capitalist State" and a seminar Friday on "Reform and Revolution." Both presentations were well attended.

The London Observer has called Miliband "a leading intellectual of the New Left and an influential figure in shaping student and other attitudes." His published works include: *Marxism and Politics*; *The State and the Capitalist Society*; and *Parliamentary Socialism*. Since 1972 he has been professor of politics at Leeds University in England.

Miliband's main area of interest in Marxist theory is the analysis of class conflict. He says the study of class conflict is essential in the analysis of society because it reveals the irreconcilable difference of interest between the "subordinate" working classes and the capitalist ruling classes.

When *The Charlatan* spoke to Miliband last week he talked about students and their position in class conflict, the evolution of a strong state in Canada, and apathy today.

The Charlatan: Looking at the 1960's student movement it seems that class analysis was missed. Students failed to analyze the power structure. In what sense do you think class analysis is insightful for students?

Miliband: One can see that students come and students go, and cease to be students as new ones come along. But students are not a class they are a grouping within a certain social and economic milieu. And while they can make an impact on society, the impact that they can make will be fairly limited. By which I mean that the only major lever of change in this kind of society has got to be organized labour.

You may well say that organized labour will not act for a major change, in which case there won't be much change in the society would be my reply. In other words, the locomotive of change remains organized labour which needs to be widened and enlarged to include a white-collar section of the population, a service section, a sub-managerial, professional, technical and sub-

professional section of the population. This constitutes a majority of the population and precisely what Marx called the collective labourer, as against, the people who do control the means of production.

If you say to me what is the value of the class analysis of this kind of society, I would answer that I find it impossible to conceptualize this kind of society without invoking classes and class relationships.

If you ask what is the basis of class struggle and class conflict in these societies, I think the answer is in a way fairly simple. It consists in the classes which I would call the subordinate classes or the working class seeking to improve their condition and ways of being.

"...we know perfectly well that vast parts of the working class of advanced capitalist societies do not have any social allegiance..."

This does not necessarily involve a commitment to socialism, since we know perfectly well that vast parts of the working class of advanced capitalist societies do not have any socialist allegiance... What they do have a commitment to is the betterment of their existence. This is what at one level, class conflict consists of, and class conflict in this sense is going on all the time.

The vision we socialists have of it (class conflict) is that it has a number of levels. In the sense that class conflict may operate at one level and be concerned with very limited demands, and may be localized and may only concern one section of the working class. It may come to concern larger sections of the working class and involve them in actions which are of a larger and much broader kind. And it may ultimately come to involve them in actions which are designed to change the system all together either by virtue of

electoral choices or by virtue of revolution.

...If you are to ask finally where students fit in to this I think one has got to view this in terms of the changes that are coming in the nature of the student population... There are now vast numbers of people who are in one way or another in post-secondary institutions... There are particularly people who will eventually come to join collective labour in a sub-managerial, sub-professional, sub-technical capacity as teachers or engineers, as laboratory assistants or the like.

Some of them will become part of the bourgeoisie by virtue of their achievement of position in society, which will guarantee them status, income, and control.

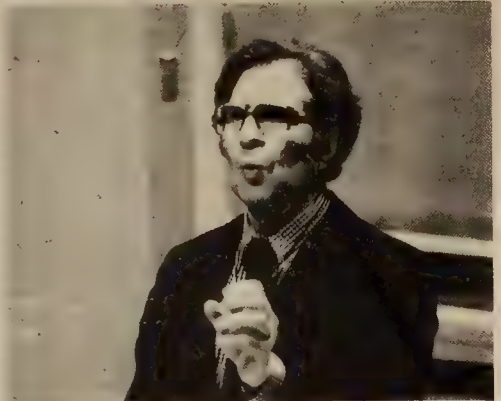
Most, presumably, will become part of what will be a lower middle class that will be part of the collective labourer.

For Socialists like myself, the hope will be that an alliance can be forged between these people and the traditional organized industrial labour to create a force capable of achieving major transformations in their society.

If you ask what is the hope for socialists in this kind of society, it is precisely of an alliance of a massive kind... an alliance between the people who constitute this new low middle class and people who are part of the traditional working class.

Of course it might work, or it might not work for a very long time. In the meantime there might be sinister forces massing to create a counter to this potentiality and bring about the strong state... It (the democratic state) has existed for a long time, but one ought never to underestimate the possibility of reactionary forces bringing about, not what I would call a fascist state, but a very strong state. A state that would emphasize the military and repressive aspect.

The Charlatan: In Canada recently we have had revelations that the RCMP have been involved in breaking the law. There have been instances where the government has intervened with the military such as Pierre Trudeau did in Quebec in 1970. Do you think this is an indication that strong states evolve very easily out of



Ralph Miliband

states such as Canada?

Miliband: I wouldn't think that "very easy" is a very good description of it. There are now very strong defences against bringing in the strong state. Defences such as the labour movement which works against the turning of the screw in a repressive direction. But what is remarkable is not the fact itself of police intervention, but the revelation of these interventions.

"There is at this moment class conflict going on in every advanced capitalist society."

I would take for granted that all states are involved in this kind of business. All states now have a powerful repressive apparatus, and it is entirely possible that precisely out of class struggle there is an attempt at turning the screw further and tightening up the repressive device...

The Charlatan: When faced with some of the apathy around us today... why isn't there this struggle for democracy, toward a more humane society, and what is involved in overcoming

this apathy?

Miliband: I am not sure I agree that there is all that much apathy. If you say that people do not participate in politics or reform or revolution you are obviously right. I wonder if one ought not to take this in a different sort of way and say people are concerned about improving their condition, and people are concerned with their lives, that people are concerned with the lives of their children.

One could only speak of apathy if you have populations which are totally plunged in a kind of apathetic and paralytic stance, and the fact is that it isn't so.

There is at this moment class conflict going on in every advanced capitalist society; not for socialist ends, not for social consciousness, but for demands which the system cannot meet in very concrete terms of employment, of housing, of the environment, of education, of health, and of a whole variety of other concerns.

What socialists believe is that this will come in due course to be united in a perspective of socialist change. This is a bet on the future, so to speak.

If you were to say to me, no it will never happen like that. People will always want certain things and they will never see the connections. I can't say you are wrong, I believe you are wrong, but I cannot prove that you are wrong by definition. Since one cannot prove what will happen in the future.

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Library considering cutbacks; already short of space

Susan Atkins

If the MacOdrum Library doesn't expand and proposals for cutbacks are implemented, there will be room only for books. Study and service areas will have to be removed, says Assistant Librarian, Verna Wilmeth.

Carleton's library has only 52 percent of the space it needs to serve its 8,763 full-time students says University Librarian, Geoffrey Briggs.

The academic researcher for the students' association (CUSA), Barb Bailey says that "even with predicted dropped enrolment we will only have 60 percent of our entitlement which is the worst in the province."

Entitlement is the amount of space the province says a university library should have to function properly.

The entitlement for study space based on the 1976-77 enrolment of full and part-time students is 63,654 sq. ft., says Wilmeth.

The available space is 27,353 sq. ft. she says.

Bailey says Carleton's Vice President Academic, John Porter, recently asked all departments in the university to consider how they would facilitate a 10 percent cutback.

She says that although his proposal was only an exercise, "it's perfectly obvious that exercises of this kind don't happen unless there will be cutbacks in the future."

Declining enrolment is a major reason for cutbacks, Bailey says.

With fewer students paying tuition, there will be less money in every department's budget, she says.

A memo sent by Briggs to the deans of various departments indicated the first step in library cutbacks may be the cancellation of 1,000 periodicals.

This will hurt the departments, he says, because the periodicals are the only source of up-to-date information.

A decision on which subscriptions will be cancelled next spring must be made by July, the renewal month for most subscriptions.

The library currently has an

operating budget of four million dollars. The 10 percent cut would mean \$400,000 less to spend on acquisitions and staff.

Bailey says the proposed cutback, based on this year's budget, does not take into account the present inflation rate of eight percent.

In real spending terms, she says, this leaves the library with a budget of only \$3,240,000.

Bailey also says that since nearly 85 percent of books and periodicals are bought from foreign countries, the library must also deal with the declining value of the dollar in international market.

Fortunately, Bailey says, Carleton students have outside library facilities such as the University of Ottawa's library, the National Archives, the city libraries, and private libraries available to them. No other city of comparable size, she says, has such resources.

The library is trying to obtain a grant from the province to add an extension, but Bailey says it is unlikely the money will be received this year.



Quarter of students never use library?

Lorrie Kompa

Nearly one quarter of Carleton's students have not picked up a library label.

A label is placed on a student's card the first time he or she takes out a book. Nearly 4,000 of Carleton's 15,282 full and part time students have not yet picked their labels.

Assistant Librarian, Verna Wilmeth, says this figure is not unusually high and expects a lot more labels to be picked up during February and March. She says last year some were even picked up on the last day of classes.

Wilmeth says this figure brings up the possibility that some students never go

anywhere near the library.

"It seems odd to me. I can't imagine going through without library privileges," she says.

She offers several explanations why students are not picking up their labels. "Some students don't know they have to have a label to do any reading," says Wilmeth.

Other students "aren't in the kind of courses that require a lot of reading" or are in courses "where they can buy most of their material."

Wilmeth says some students don't use the library because they borrow essays and books from their friends. She says other students have their friends sign out what they need.

Senate opposes grant regulation of new student aid program

Peter Walton

Carleton's Senate has passed a motion opposing the new Ontario Student Aid Program's (OSAP) regulation which removes students' grant eligibility after four years of post-secondary education.

Responding to briefs from the students' association (CUSA) and the Graduate Students' Association (GSA), the Senate's motion recommends that "eligibility for student assistance under OSAP should not depend on consecutive non-renewable eligibility periods." The Ontario Student Grant Program (OSGP) is the grant division of OSAP.

Under the new OSAP, released last September by Ontario's Minister of Colleges and Universities, Harry Parrott, students are now only eligible for provincial grant assistance for the first four years of post-secondary education.

Carleton's Vice President Academic, John Porter, says the Senate will present its motion opposing the OSAP regulation to the Ministry of Colleges and Universities in the near future.

"After the ministry receives the motion we will have to wait and see... I am quite sure that the ministry will not change the eligibility periods but it is important to show our disapproval," he says.

GSA president, Gary Tomakian, says he does not think the Senate's motion will have much effect on the ministry's policy.

In a brief submitted to the Senate Dec. 8, the GSA called the time limitations for grants "regressive," because there is no "justification for denying graduate students eligibility to Ontario Study Grants."

According to November figures there are 1,734 full and part-time graduate students at Carleton. Of that number, 180 students who are already receiving grants will not be eligible for them next year under the proposed OSAP because they have passed the grant eligibility period.

To compensate for the restrictions on grant eligibility, the new OSAP has increased the value of graduate scholarships to \$1,500 per term, a \$50 increase on the present graduate scholarships. Yearly graduate scholarships will be increased by \$150 to \$4,500.

In their brief to the Senate, the GSA said they regarded the scholarship increases as a token concession.

"The increase will not even fractionally compensate for the

incursions against graduate education which will be made by the restrictions in the OSAP."

The brief also states the "current number of Ontario Scholarships awarded are 300 short of the level available in 1972."

Architecture students will also be affected by the time limitations on grant eligibility because their degree is based on a five year program.

CUSA's Architecture Rep on students' council, Edward Weinberg says architecture students are particularly "hampered" by OSAP because most of the students in first year are mature students.

Mature students are those who have spent a year or more travelling, working, or attending university or college in another program.

Grade appeals a real gamble at UWO

The Charlatan

University of Western Ontario (UWO) student senator Michael Roach wants university instructors to put their money where their marks are in grading appeal procedures.

A notice of motion saying just that was put before UWO's senate yesterday. The motion was prompted by an earlier one from law professor J.W. Samuels, which suggested students appealing a grade be forced to pay \$25 if the mark isn't changed.

Roach's counterproposal is if a student wins an appeal, the professor should pay \$25.

Either way the money would go towards administering appeal procedures.

"It's like a bet," says UWO student President Bob Rack. "The professor is every bit as responsible for the appeal as the student."

Rack says a student wouldn't present an appeal if he or she didn't think the mark should be changed.

Roach's motion has been dubbed the "tango motion," a shortening of a back-up clause in support of his proposal which states that "it takes two to tango."

Journalism students upset with marking system

Robert Albota

A new marking policy is being drafted for reporting courses in the School of Journalism, after 15 third year students complained about unclear marking procedures.

In a letter submitted last week to the school's director Stuart Adam, the Dean of Arts, and the Ombudsman, the students expressed their "frustration" with the lack of written standards for evaluating performance in the second and third year reporting courses.

Instructors of the courses will meet today to discuss the first draft of a marking policy.

The coordinator of the third year course, Carman Cumming, says the policy will probably be a written evaluation of each student at the end of each section of the courses.

The third year course consists of four, six-week segments of training in newspaper, radio, and television reporting and editing. Each segment is taught by a different instructor.

The second year introductory reporting course is divided much the same way.

Adam says the new marking policy will be circulated to all students in reporting courses after he approves it.

One of the drafters of the letter, Dan Westell, says the students are dissatisfied with what they consider "an arbitrary marking system" and a lack of "feedback" and evaluation on their work during the term.

Westell says the students' responsibilities and the weighing of each section of the course should be made clear at the beginning of the year.

"We don't want to control the marking system," he says. "What we are saying is we want to know what's happening."

As the system now stands a student's mark is decided upon by the instructors at the end of the year.

Cumming says the instructors consider a number of qualities such as initiative and imagination as well as the quality and quantity of stories turned in when evaluating a student.

The letter stated "the lack of written criteria used to mark students in the course has led to misconceptions, misinformation, and inconsistencies."

"This situation has made it difficult for students to realize what they should be doing and what real progress they are making," it said.

Photo by L. Laxdal



Jan. 16 - 21 - DUTCH MASON BLUES BAND
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600 WORDS

Anti-communist manifesto

In our society, few things are more synonymous with big government and police state oppression than the word Communist. In the January 17 issue of the Charlton we see a club that can be identified with these practices questioning the place of personal freedom of speech.

Their closing arguments state that "no one is challenging the right to freedom of speech but merely the right to abuse it."

This to me seems a dangerous concept, one that runs counter to whatever democratic ideals our country is based on. What practices should we decide as being abusive enough to be ended-censored.

When we amend our principle of what the Communist club calls "unjustified" freedom to the point where freedom of speech is no longer that, then our society has taken a step away from the ideals of personal freedom.

The Communist club evidently feels we should limit on "unjustified" freedom so as to eliminate the sexist practices of the magazines like "Playboy, Mayfair et al". The problem is who should do the limiting and how far should they go?

The only authority that exists in our society with the power to eliminate our "unjustified" freedom and thus eliminate the powerful ideas of racism and sexism is the government. It would have to be the government who would decide for us what publications or speech would be beneficial to our society. In other words, what actions of freedom would be for the good of the people.

In abolishing the concept of unjustified freedom, we have taken one of the fundamental rights and privileges (i.e. the right to say or act in any way he sees fit, so long as it doesn't infringe on the freedom, health or reputation of another person). Granted, we haven't got perfect freedom of speech and what fairly extensive freedom we do have is frequently abused by individuals (or as the Communist club and feminists see it various publishing and film groups).

But if we were to eliminate "unjustified" freedom, take it away from the individual and place it in the hands of the government then we would only be supplanting one form of abuse of that freedom with a greater and potentially more oppressive abuse.

From then on, the government would decide what constitute justified freedom and harmful unjustified freedom. No longer would the individual citizen be able to choose his actions or speech; they would be regulated for him by a comparatively small group of bureaucrats who see to what rights and freedoms that individual would pursue. In doing

so we see that the government has the capability to not only abolish such "unjustified" freedom of speech as Playboy, but to abolish whatever freedom of speech it might contain unjustified.

We would be supplanting that freedom with control by a small group of people that would do our thinking for us. They would make decisions that are rightfully ours to make. They would play God and exercise over the citizens of their country by choosing the "correct" path that these citizens should take.

Look at the Soviet bloc countries. Do the people there have the right to make their own decision; to criticize and institute change in the repressive system of government there. Indeed what rights do any citizens in those Communist countries have compared to ours.

What right does a small group of women in the Women's Centre have to abolish our tunnel paintings; to ram censorship down our throats because they disagree with the idea of the majority?

What right does CUSA have to ban the Ottawa Journal at outlets that CUSA controls and to even contemplate banning Playboy, Penthouse, etc. Why should these small groups infringe on the freedom of the majority of Carleton students, freedom granted by law and the convention of over 200 years (the Journal, Playboy and similar magazines are on sale outside the jurisdiction of CUSA).

And what right does a club called by a name synonymous with one of the greatest systems of oppression man has ever seen, have to demand that we justify our freedom.

That freedom was a long time in coming. In this century we fought two world wars to safeguard it. Regrettably, in eastern Europe and in Asia one form of tyranny was replaced with another.

I have no use for Communists. In fact, I would go so far as to say that they should be taken out and burned at the stake. But this column was not meant as a forum for my own political prejudices.

The Communist club calls upon us to justify our unjustified freedom. We have, through years of thought, hardship and legislation.

Perhaps instead of hastily calling for us to justify our freedom of expression or resorting to censorship to eliminate sexism, they should attempt to educate us with the reasonableness of their ideals. That is the one thing that will change any sexist thoughts. Limiting personal freedom or abusing other people's won't.

Mark Terka
Commerce I.

EDITORIAL NOTES

letters

Housing office owes students apology

To the editor:

The housing office on this campus must be the most disorganized and inconsiderate function that has been seen in a long time. The recent episode regarding the residence cafeteria is a classic example.

On the 16th of January, meal cards were pulled for those who did not present the housing office with proof of payment for the second term. I realize that they may be understaffed and overworked, but blunders of this nature are purely ridiculous.

My final cheque for \$955.00 was cashed by this university on January 2, 1978. There is a record of this in the Administration Building. I was appalled to find that my card had been pulled along with about 300 other cards. All that the housing office had to do was walk over to the Admin Building and obtain a computer list of all the residence students who had made their payments; or better yet, a list of all those who still had outstanding payments. It would have saved a helluva lot of time and money, on our part as well as that of the housing staff. By photostating all receipts, it's costing us, the residence students, money. I do not intend to pay for such idiotic moves - and I am sure many others agree also. Why cannot an institution of this size show a little more co-ordination? I thought that the people in charge of these operations were of an intelligent nature.

My time between classes during the day is very limited. Usually, it is a walk from Southam Hall to the residence cafeteria and then back to Loeb Building all in the span of one hour. I have no time to go to the housing office, wait in line with many other disgruntled students, then show the office proof of my payment when it should already be on record as such. An apology is in order for the inconvenience, and possibly an explanation as well.

David Weston,
Arts I

Letter to the editor

We have answered our set hello-how-was-your-vacation-when-did-you-get-backs; they dribble into the mist, ice and wind people from Ottawa call weather. The jubilant tales of vacation take on the past tense, and we discover a new feeling building up in our bodies like the flu, but coming on with the fury of storm.

There is first the ache of coming back to Carleton and those not so dear exam results, then the pains (some call them growing) of re-application to those books. The feeling grows something is wrong.

Disatisfaction, once scattered like salt over ice melts those remaining firm convictions. All is swamped in the same salty puddle. What was once sweet enthusiasm for the fall of '77, tastes of tears for winter '78. A stricken student body recoils, the weak die young.

To blame exam results or a straight week of weather is but to deny the pain. Admission of the condition may be a start at the cure.

Four year veterans of the post-secondary process will be quick to dismiss the feeling as plain old apathy. "Happens every year...." But ask them where they are going.

If we still bother to keep up, we read in Time that of the 1,094 Ph.D's created last year in English and the 753 created in languages only 42% and 46% respectively have landed teaching positions. An Ottawa University paper reports a survey finding 34% of last years graduating liberal Arts students and 33% graduate bachelor of science students across the nation were either under- or unemployed at the end of 1977.

The Globe and Mail headlines a second page story: "HIGH SCHOOL GRADUATES CYNICAL ABOUT ADVANTAGES OF UNIVERSITY." "Cynicism seems to be the trend," I thought maybe it mid-life crisis. Should we place the blame on the post-war teachings of parents, the acid years influence of older brothers and sisters or is everything they ever said about marijuana really true

Do we still have the ambition to become educated, to find work in the face of a post depression high of 8.5% un-employment or even to live the way we've been instructed to Times I am

sure have been worse (c'mon calm reassurance) But who's to know? I don't

Nick Groeneveld Meger,
Journalism II

I-feel-like-I'm-fixing-to-die-rag

See you at sunrise

Editor, Charlatan:

I would like to reply to Peter Howell's latest letter. I would be prepared to fight a duel, using sabres or pistols, with Mr. Howell in order to ensure that his endless letters on the subject of Radio News and Radio Carleton will cease. It seems that only the most extreme measures will persuade Mr

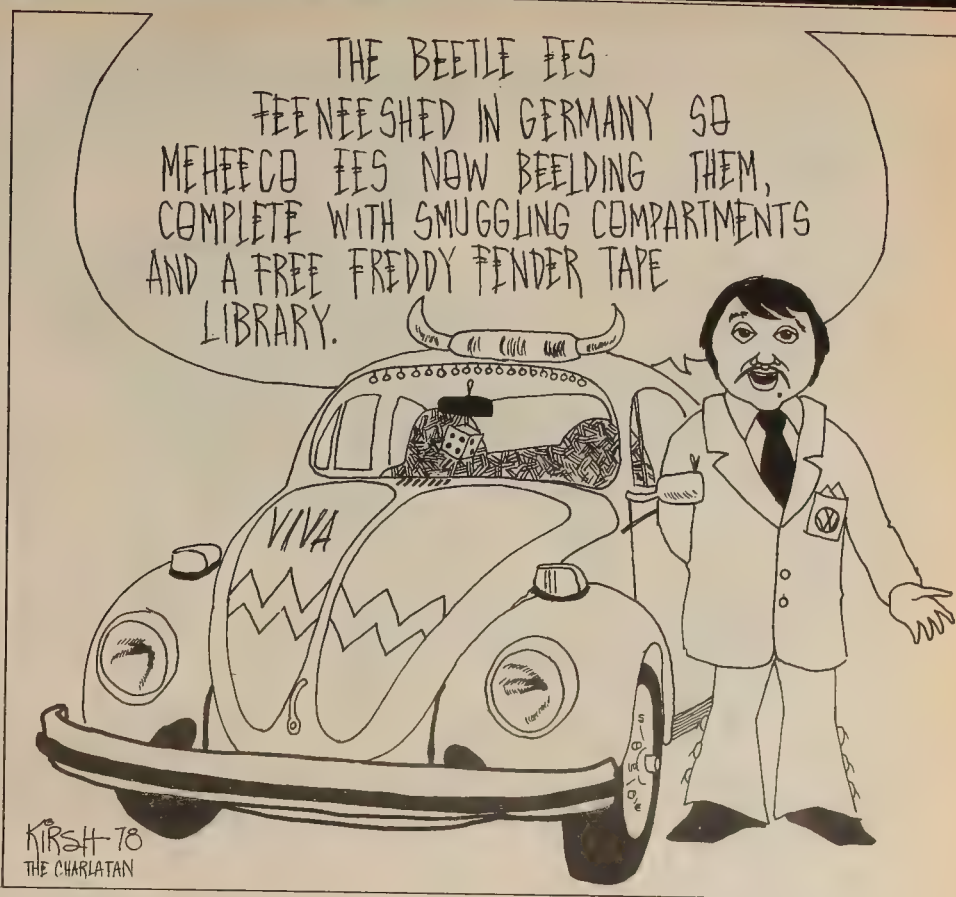
Howell to end his one man crusade

Mr. Howell may bring a second who supports his point of view (if there exists such a person.)

See you at sunrise Peter

Brian Johnston
Arts II
former Journalism student

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.



You've seen the book, now read the f

Phil Shaw

Soon after Chris Faulkner began teaching English at Carleton in 1971, he was asked by then chairman of the English Dept. Ben Jones to plan a course studying film. There were already two such courses offered here, one through the School of Journalism, the other at St. Pat's. The latter fell by the wayside when the instructor left Ottawa, but the former was soon joined by English 268, the course designed by Faulkner.

Because of an expanding interest in film on the part of both students and faculty, planning then began on the creation of a full film studies program leading to a B.A. Faulkner chaired the presidential committee of the Senate's Academic Planning Committee which designed 11 courses for that department. Three years later, seven of those courses are now in operation and Faulkner is chairman of the Film Studies Department's faculty committee.

At this early stage in the evolution of film studies, the persons teaching the courses have not been through a full post-secondary film studies program themselves. Such programs, spanning undergrad, post graduate and doctoral levels, are few and far between. In Canada, courses here, and at Queen's and York University, are slowly filling that gap.

Teaching film is still almost a craft, handled by people who are largely self-taught. They're committed to passing on a personal passion to their students and it shows. The Film Studies Department here buzzes. People enjoy it. The "small is good" philosophy operates here and the faculty want to keep it that way. They share the feeling they've got something good going. Their new-found discipline has not yet been frozen into a professionalized system of academic rigidity, tradition, and convention.

To teach film is to teach a particular art form and aesthetic that may have little or nothing to do with the discipline the film teachers themselves were trained in. How, for instance, did Chris Faulkner change from a teacher of the printed word (English literature, poetry in particular) to a teacher of the moving image (film)?

"I probably still haven't fully adjusted to that to be quite truthful," says Faulkner.

"The thing is, it's not exactly the movement from the printed word to the moving image that is so radical as you might think. New aesthetic questions come up, but for me the radicalism didn't lie in that.

"I was always interested in film. I was involved in undergraduate film societies. I've been involved in film for 15 years, I guess, in some sort of amateurish way. I'd gone to movies, what were called serious films, you know, when I was an undergrad."

"Well, something happened to me when I went out of literature into film and I think I only fully understood it when I took a leave of absence in '75-'76 and I went to New York. That leave was to work on film and I did some research on Renoir (Jean Renoir, mid-20th century French film director) in particular



Chris Faulkner

"I spent a whole year not working with literature, but working with film, reading people who perhaps hadn't written about literature, or if they had I didn't know, reading people I'd never read before, often on subjects I'd never read before. And I think it brought me to some awareness that I could talk about things through film that I was not getting the chance to talk about through literature.

"I think to some extent my training in literature had made me... there were things which I was blind to. I think a lot of that is political or ideological or social.

"When you go to grad school, and it happens to undergrads, too, you learn a certain kind of critical practice. You're not aware of it at the time but that critical practice allows some things to be said and in its very nature, it doesn't permit other things to be said. It wasn't for me till I was able to get outside that critical practice — the teaching and reading and so on in literature — that I was aware that by using that practice I wasn't saying things about literature that I might have said, that I really wanted to say all along probably, although I didn't seem to have the means. There was an ideological determination at work.

"I did it without self-consciousness. I was the least aware of the implications of this critical practice. It was formalistic, new criticism in literary terms, at the University of Western Ontario: archetypal criticism. I knew from nothing else.

"I think that it was stepping out of literature and into film, getting involved in a medium that had a mass 'readership', that seemed to me a more tangible influence on the way in which people think... the kinds of questions it threw up to me about the ways in which I function in this culture. Those are the kinds of questions that came to me out of getting involved in film, things I was reading, films I was seeing, that for certain reasons I just didn't get involved with in literature.

"I could go on teaching the Wasteland ad nauseum, my own pet theory, and it's adequate to a certain reading of that poem but it's terribly inadequate to other things that matter about that poem.

"The study of literature in institutions has huge organizations like the Modern Languages Association which quite unwittingly are designed in a way to preserve the teaching and studying of literature as it is and has been taught and studied. There is a genuine possibility that this could happen to the study of film. It's taken as a sign that you've arrived, of self-preservation."

"Yet it may be that TV and images and movies will always force us to consider film in ways which perhaps we don't feel we have to consider literature."

The lack of academic tradition in film studies led Faulkner, while he submerged himself in film during the one year sabbatical in New York, to suffer a crisis in confidence. He didn't know if he was doing the right thing.

"In the study of film," he says, "you really are in a minority world. There really aren't that many people around teaching film."

Faulkner's belief in film studies survived, but it is hardly of the 'holy mission' variety. Though he recognizes that the power and pervasiveness of images in today's world means we should all learn to read their meaning and ideology, he says the teaching of film institutionally is not a device for changing the world. He acknowledges the profound effect of the French New Wave directors, Godard, Truffaut, Chabrol, et al, who 15 years ago shook the conventions out of film and film theory. He is fascinated by the more activist Marxist strain of film criticism and by Marxist film makers. Yet, he says, "What I have to resist is the temptation to romanticize (these) or get very indulgent about (them). It is one of the great bourgeois sins isn't it to fall in love with misguided

passion and then you find out later in life how disillusioned you were all along?

"Basically I'm very conservative. (Laughs.) You can't spend 10 years in school and not be."

Faulkner's ideology of film studies is tempered, of course, by his responsibility as the chairman of the department, which includes planning for the future. Next year, three new courses will be introduced. All but one of the original 11 courses designed for the department will then be in operation. Remaining is a course on the technical history of the film. Faulkner terms it a tough course and says the department doesn't have the equipment to offer it.

For 1978-79, the second year course on National Cinema will probably include a half year on Japanese film. A third year course on the Silent Cinema will be offered despite Queen's University can-

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...now roll

Peter Rosenberg

Memo: use the following information for that series of film biographies you're doing on the faculty members of Carleton's Film Studies Department, ok?

Department chairman Chris Faulkner was born in England but raised in Nova Scotia and Montreal. He got his B.A. and M.A. in English at Sir George Williams University (now Concordia) and the University of Western Ontario respectively, and is completing a PhD thesis in modern poetry for the University of Manchester.

Faulkner came to Carleton to teach English, then was instrumental in initiating a film course that began in 1973-74. Currently he is working on a reference book on film director Jean Renoir.

George McKnight was born in Scotland and raised in Vancouver, getting a BA in English from the University of British Columbia. He went for his Master's in English at McMaster and is completing his Ph.D. in 19th century literature for the University of Toronto.

McKnight, who came to Carleton to teach English, was also involved in the 1973-74 film course with Faulkner. At present McKnight is on sabbatical in London, England, where he's studying theory of film narrative.



Susan Pick

Mark Langer

Assistant... born in Prague... raised in Co... She received... Film from the... treat, and a... same field at... She stayed at... MA in film... director Lue...

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Pick was a... selection of... Week program... Festival in 19... the French... and is current... correspond...

Mark Lang... newest arriv... Ont. After co... History at the... Ontario, he... New York... and Philoso...

Langer... and for the... Modern Ar... Outreach... for Film Com...

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Faulkner also feels the department has a responsibility to help direct its students, now numbering over 400, 40 of whom are majors, towards jobs.

"You can't just cut them adrift after fourth year," he says. He feels that there should be some students coming out of the program who can combine their new deeper knowledge of film with an ability to write and so change the film reviewing establishment. He sees the possibility of an archival methodology course which could lead to jobs in libraries, archives, and TV.

One film course in fourth year might also be centred around the technology of current film production. Though it would hope to teach only the handling of film equipment, the course could shorten the leap into the making of real films in the real, post-academic world.

the credits



Eyes magazine.

Patrick MacFadden was born and raised in Ireland. Trained as a teacher in England, he taught English language and literature for the London County Council, then came to Canada in 1960.

MacFadden taught high school in British Columbia before getting a BA in English and history from McGill. A scholarship to Columbia led to his MA in history.

MacFadden returned to Canada to work in CBC television in Toronto and Ottawa. He came to Carleton in 1970 to teach journalism.

MacFadden was a co-founder of the Canadian film magazine *Take One*. He has also written on film for the *Film Society Review*, *New York Magazine* and (in his words) the "much unlamented" *Canadian Review*, among other publications. At present he is the resident film critic for the CBC-FM program, *Arts National*. He is currently on sabbatical.

There will be a new appointment to faculty next year.



Patrick MacFadden

Photos by J. Kempf



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un-classified

Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature will not be accepted. Written submissions only should be placed in the Unclassified mail box in The Charlatan office prior to Wednesday noon, the week of desired publication.

Wanted - "Psychology: Briefer Edition" by William James for Psych 302 Call Diana Sheng at 232-2309 anytime

Sock 'n' Buskin announces auditions for the hilarious comedy, "Drop Dead" written and directed by Craig Norman, on Sunday, January 22 from 1:00 - 4:00 p.m. in 300 St. Pats. For more information call Craig at 233-3279.

Wanted - History 240 text "The National Experience" ASAP 741-8900

Apartment Wanted - 1 bedroom, equipped furnished, near bus routes to Carleton. If only available from 1st May, would be okay Harold Vernon 231-2753 Ton 153

Grenville House Alumni - in honour of Res. Week, you are cordially invited to Coffee on Wed Jan 25 A.M. Drop in anytime between 10:00 a.m. and noon and say hello to your old friends at the Senior Resident's apt

Lost - in centretown: one grey and white female persian cat. Missing since Dec. 30, recently underwent an operation and is partially shaven. If you have any information please phone Anne at 233-8967

For Sale - 1972 Volvo 144S, excellent condition, Michelin Radials, radio, trailer hitch, new valves, clutch, Cibie lights, no rust \$2375 Phone Doug 231-7158 days, 233-4407 evenings

Interested in doing a tunnel painting? February 3rd, deadline for names and designs. Contact Sue at 231-3612 for registration and more information

Information on the Goethe Institute Scholarships available to Canadian citizens to study in Germany in the summer is available from Professor Hans Eichner, Department of German, University of Toronto, 97 George Street, Toronto, Ont., M5S 1A1, or the German Department, 1315 Arts Tower.

Summer Camp Jobs:
Head of Swim, Canoe, Gymnastics, Arts & Crafts -
Send Resume & photo to:
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Montreal H3X 2X2

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Every year some students neglect to apply to graduate and find that as a result their names are not on the list of graduates.

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Science	212 Herzberg Bldg.
Engineering & Architecture	
& Industrial Design	353 McKenzie Bldg.
Faculty of Graduate Studies and Research	215 Paterson Hall
St. Patrick's College	346 St. Pat's

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All those students who have not yet picked up a Library Label please go to the Library Circulation Label Desk. Labels are given out during hours of full service only: Mon. - Thurs. 8:30 a.m. - 10:00 p.m. Fri. 8:30 a.m. - 6:00 p.m., Sat. 10:00 a.m. - 5:00 p.m., Sun. 12 noon - 5:00 p.m.

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Face Laurentian tonight:

Ravens beat McGill, lose to York

Luciano DiNardo
and Joe McKendy

It was a predictable weekend at home for the Carleton Ravens basketball team. As expected, they dropped Friday's game to the third ranked York University Yeomen and handily defeated McGill University Redmen on Saturday afternoon.

York defeated the Ravens 90-75, leaving them in fourth place in the Ontario Universities Athletic Union's (O.U.A.U.) eastern division behind York, Laurentian and the University of Toronto. Carleton's league record now stands at one win and two losses while their overall record is 15 wins and nine losses.

Friday night the Yeomen pressed the Ravens continually, forcing 17 Carleton turnovers. Nine of these turnovers were committed by the Ravens' Pat Stoqua. David Coulthard, York's outstanding rookie guard was largely responsible for Stoqua's unusually high number of turnovers as he kept Stoqua off balance for much of the game.

Lonnice Ramatti, York's six foot, ten inch centre gave the Ravens a lot of trouble with his inside game. For a tall player, Ramatti displayed an unusually soft touch with the ball.

Ramatti said the fronting defense employed by the

Ravens didn't bother him. He did, however, pick up three offensive fouls in the first half and appeared to be somewhat intimidated.

Midway through the first half, Ravens coach Pat O'Brien inserted reserve centre Kevin Gallagher and back-up forward Keith Kelso into the game to add some muscle to the team's front line. This manoeuvre seemed to help as the Ravens managed to take over the lead (25-24) briefly.

York coach Bob Bain elected to pull Ramatti after he committed his third foul and replaced him at centre with six foot, seven inch Paul Layefski. He proved to be as tough or tougher than Ramatti and the Ravens seemed to sag psychologically when he took over.

Layefski was instrumental in neutralizing the Carleton offense, grabbing numerous key rebounds and scoring a couple of clutch baskets. By halftime, the Yeomen had taken a 48-40 lead.

York took charge early in the second half, scoring seven consecutive points. Carleton didn't score a basket until the three minute mark.

Jon Love led the Ravens with 20 points. Larry Wilson added 18. Wilson led the team in

rebounds with eight.

Love was not at 100 percent effectiveness for the game. He was just coming off a severe bout of chicken pox and the flu. "For what I've been through the last couple of weeks, I was more or less satisfied with my play," he said. "I don't think I hurt the team more than anybody else."

Saturday's encounter with McGill was nationally televised. The Ravens overcame any camera shyness virtually blowing the Redmen out of the Ravens Nest. It was the first time this year the Ravens have scored over 100 points in a game.

Larry Wilson led the Ravens with 19 points while Bill Langford notched 15. If the Redmen lived up to their name it was due to embarrassment, as the Ravens relentlessly ran up the score.

Carleton's loss to York makes tonight's game against Laurentian a crucial one for the Ravens. O'Brien says he is now realistically hoping Carleton can finish in second place and to do that, they'll have to beat Laurentian. The only meeting between the two clubs this season was a 92-70 win for the Voyageurs.

The key to a Carleton win may rest on the ability of the Ravens to stop one player.



Ravens' Rick Powers leaps high for a lay-up

"The key to Laurentian is still (guard) Charlie Wise," said O'Brien. "He runs that team. He establishes the tempo of the game."

O'Brien said the Ravens must force the Voyageurs into a fast paced contest and keep them from slowing down the tempo.

He said if the Ravens play their brand of fast break basketball they can tire out Laurentian's five starters. O'Brien hopes the Voyageurs will be forced to use their weak bench, either through foul trouble or fatigue.

Tonight's game is scheduled for 8 at the Ravens Nest.

Sweep two on weekend:

Robins start the new year right

Joe McKendy

For the first time in coach Hugh Reid's memory, the Carleton Robins basketball team has won two consecutive games. On Friday night, the Robins defeated York University 55-40, and on Saturday morning, they beat the University of Windsor 53-44.

The first of the wins was the first of the regular season for the Robins, whose record now stands at two wins and five losses. They are presently tied with York for fifth place in the eastern division of the Ontario Women's Intercollegiate Athletic Association (O.W.I.A.A.).

Reid was pleased with his team's attitude last weekend. "I'm very happy with the way we played...we turned the ball over fewer times than we had in past games and kept our poise," he said. "When we were down in the first game 12-2 at the start, and yet we weren't playing that badly...and normally that's a sign for us to get discouraged...but we didn't."

"I think that as a team, they gained a little confidence, and that's important," he said.

Reid singled out guard Cheryl Pangborn as the player who "ran the team well. Whenever she was in there, we were under control," he said. Marg Williams and Carol Hodgins also played strong games, according to Reid.

The toughest part of the Robins' schedule is behind them. Before Christmas, all but one of their games was on the road but from here on in, the team has only three away games and one of those is at the University of Ottawa.

Reid does not feel that the team's record thus far is indicative of their potential. "We didn't play as badly as our record might indicate," said Reid. "At times we did, but a lot of times we didn't. So we came back and the kids have been practising well and now we're at home and we're starting to play teams we're a little more competitive with. There was an

improvement...like they learned the offense...things have settled in over Christmas."

The season is less than half over and Reid feels that there is a "stronger possibility than there has ever been" that the Robins will be playoff contenders. He concedes that Laurentian, the national champions for the last three consecutive years will be unbeatable and that Ottawa U will probably finish second, but he feels the Robins may be able to overtake Queen's for the third and final playoff spot.

Queen's beat Carleton by ten points in their one previous meeting this season and Reid suggests it was an even closer game than the score would indicate. Whether Carleton can surpass Queen's will depend to a large extent on how the other teams in the division fare between now and the end of the season.

The Robins travel to Toronto this weekend where they meet York tonight and the University of Toronto on Saturday.



Robins' Cindy Lipomanis gets her shot away in a crowd.

Photos by B. Onuske

Carleton bids for training centre

Luciano DiNardo

Carleton University's Director of Athletics, Keith Harris has presented a brief to the Ministry of State for Fitness and Amateur Sport outlining plans for housing a National Athletic Training Centre (NATC) at Carleton. Harris presented the seven page brief on Jan. 14 in response to a federal green paper which suggested that such a facility be constructed.

Harris says the NATC plan is tentative at present "This (the brief) is nothing but a proposal," he says. "There's nothing concrete as yet and this is merely the spark of an idea we hope might lead to something in the future."

The proposal calls for Carleton to provide land for the centre on the Bronson Avenue side of the present Physical Recreation Centre. In return for providing the land, the university would become some kind of as yet undefined partner (with the federal government) in the venture and presumably reap some benefits from its location on the Carleton campus.

Harris acknowledges that the centre would have to be funded by the federal government if it is to be feasible for Carleton. "If it meant we had to put up a couple of million dollars and we didn't have it, then it's the end of the line," he said.

The brief presented by Harris suggests the construction of a covered 400 metre track, encompassing a field suitable for

field sports such as soccer, lacrosse and field hockey.

Ideally, Harris hopes to collaborate on the project with some other local organizations as well as the federal government.

"We suggested that the federal government and possibly the regional and provincial governments, as well as the University of Ottawa and Carleton sit down and see if there isn't some way that we would provide these facilities, and share in the planning," he said.

According to Harris, Ottawa would be an ideal location for the NATC since it is a bilingual area and most national sports governing bodies are already located here. He also suggested that the University of Ottawa would benefit from the centre, since it would give them a place to conduct their physical research projects.

Harris does not expect a response to his brief before late spring. And at that time he anticipates only an acknowledgement or approval in principle for the centre. The next step would be to conduct an in depth study to determine construction and operating costs.

Harris hopes the federal government will formulate a white paper on physical fitness and the establishment of an NATC. Until then, no real action will be taken but Carleton has shown that it is interested

shorts

Carleton University's cross country ski team placed second in the University of Toronto Invitational ski meet in Midland, Ontario last weekend. In the women's competition, Connie Nehr placed fourth. In the men's section, Mike Johnston placed third, Tom Setterfield was fourth, Reed Archer was sixth and Tim Jones finished tenth. Several members of the Carleton team did not compete since they were skiing in the Canadian National Team trials at Horseshoe Valley, near Barrie, Ontario. Those absent were Luise Sander, Marilyn Atkinson, Claire Wastereys and Kevin Smith.

The Carleton intercollegiate fencing team hosts their annual Invitational Tournament this Saturday and Sunday at the Ravens Nest.

A team comprised of Andy Roy, Terry Summers, Dicky Jenkins and Johnny Adam won the ten team Commerce Society Curling Funspiel on Friday Jan. 13. They defeated a team made up of Mark Waterbury, Keith Jeacle, Bruce Burwell and Filbert Rank by a score of 4-1 in the championship game.

Men's top ten basketball rankings

1. University of Manitoba Bisons
2. Acadia University Axemen
3. York University Yeomen
4. Laurentian University Voyageurs
5. Sir Wilfrid Laurier Golden Hawks
6. St. Francis Xavier University X-Men
7. University of Windsor Lancers
8. St. Mary's University Huskies
9. University of Victoria Vikings
10. University of Calgary Dinosaurs

The Carleton Robins volleyball team are on top in the Ontario Women's Intercollegiate Athletic Association's (OWIAA) eastern division. They will try to maintain their impressive record at this Saturday's Carleton Invitational Tournament. The tournament will be held at Algonquin College's Woodroffe Avenue campus since the Ravens Nest is being used for a fencing competition. The semi-finals are slated for 4:30 pm and the final will be played at 6 pm.



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We want your submission for The Charlatan's St. Valentine's Day Massacre. We want you to tell us about your most erotic and loving experience. In every sensual and graphic detail. Do not spare us.

Length of the piece is limited to 300 words (even though everyone knows length has nothing to do with it). Please sign it. It will be published anonymously. Address it to "E", The Charlatan, Rm. 531 Unicentre before Feb. 1.

2) Home of the Week:

Show off your home. Tell us in the proverbial 25 words or less why your beautiful or unusual abode is worthy of a photo and outline in The Charlatan. Address it to "H", The Charlatan, Rm. 531 Unicentre. Then don't touch a thing. If we pick your submission, we'll be right over with our flashbulbs.

3) Sandwiches and Suppers:

Since all of us can't come over to your house for dinner, you'd better tell us your favourite, most economical or most unusual recipe. So we don't miss anything. Get your submission to us before it cools or melts or whatever. Address it to "R", The Charlatan, Rm. 531 Unicentre.

4) 5) and 6) The Charlatan always needs good staffers for its sports, arts and features sections. Come up to Rm. 351 Unicentre and talk to us. We'll give you something to do.

Summer Employment

Carleton University Tour and Conference Centre

A variety of summer employment positions in the Carleton University Tour and Conference Centre are open for the period May - August 1978.

Further information and applications available at the Residence Service Desk, Glengarry/ Commons Foyer.

Applications close 5:00 p.m.
Monday, January 30, 1978.

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Outrageous: Low budget film makes it in Big Apple

Outrageous
Richard Benner, dir.
St. Laurent II

Peter Rosenberg

Outrageous has been the subject of a lot of media attention in this country, what with spreads in *Maclean's* and the *Ottawa Magazine*, not to mention the *Ottawa Arts* and *Entertainment Revue*. It's also received a lot of attention south of the border. Andrew Sarris, film critic for *The Village Voice*, included *Outrageous* in his list of the 10 best films of 1977.

Recognition south of the border is a large part of what this film is about. One of the two main threads in the plot follows the rise of a Toronto drag queen, who, in order to succeed, has to try his luck in New York.

The producers of the film took their

Not to mention that it's deadly accurate. Such multiple-edged wit goes a long way in selling this film in both countries.

By setting *Outrageous* in Toronto and New York, Benner has astutely avoided the cliché of equating the "Canadian" with the rural. Even if this was done to make the film more marketable in the States, the side effect has been the happy elimination of one-room-schoolmarm and Group of Seven painters from one Canadian film. It was about time. Not every Canadian was raised in a backwoods shed; a few of us even come from quaint little towns of two million. And some, like Robin, the film's protagonist, may even be homosexual.

Outrageous follows the attempts of a schizophrenic girl and a homosexual to cope with a (predictably) hostile world. Lisa (Hollis McLaren), the girl, escapes from a Toronto mental hospital and moves in with Robin (Craig Russell), a

mimicking the way she crosses her eyes. His impersonations are the singlemost entertaining part of this film. Yet while they are excellent, they are perhaps less amazing considering Russell is, in fact, a top-of-the-heap professional impersonator who plays London and Las Vegas.

His impersonations overshadow the fact that he is a fine dramatic actor when not in drag. His portrayal of Robin is realistic; if you didn't know better you'd think you were watching a documentary, and not a fiction film. It would be interesting to see him try other film roles, but his chances of getting them will be dampened by his chubby looks and a now-established reputation as a drag-queen type.

McLaren also gives a fine performance as Lisa. Her role isn't as meaty as Russell's, so she doesn't look as good by comparison. Still, she makes the best of what Benner gave her; from hindsight he might have given her more.

All this makes *Outrageous* sound close to perfect; it isn't. Its low budget shows

up most in the camera work, which is almost simplistic. And as clever as Jenner has been with the script, ideally it might have been better paced. The film's only serious flaw is its ending, which is too neat for what has preceded it.

Still the flaws are relatively minor considering what this film does offer: an original story, clever dialogue and some very competent acting. Simply, *Outrageous* is one of the best popular films released last year, Canadian or not.

It's surprising that a well-written, well-acted low budget film has been so long in coming. For the biggest obstacle to showing and producing a good film has not been a scarcity of talent, but access (or lack thereof) to the publicity and distribution machines dominated by the big American studios and theatre chains.

Outrageous strongly suggests that if there is a way to break the American hold on the English language film market, it is with a good script and good actors: and producers who will hustle enough to get a New York opening.



own message to heart. They succeeded in having the film open in a showcase New York City theatre last August instead of premiering it in Canada. While *Outrageous* probably hasn't made any headway in the small town market, it has managed to make back its \$200,000 cost and a reasonable profit besides.

In retrospect, it's still hard to believe how sensible a film this is, in both its conception and execution. As this was a low-budget film the producers forgot about glossy production effects and big-name stars and concentrated on two areas where monetary consideration are relatively minimal: good scripting and good acting.

Their decision paid off. Writer-director Richard Benner got better than average performances out of the two leads, and his own script has the sophistication and wit that Canadian films normally lack.

Benner gets good mileage out of our national self-consciousness vis-a-vis the States. A sarcastic remark about "CBC game shows with Canadian stars I've never heard of" is more than just witty. An American viewer can appreciate the hick self-consciousness of that remark and may even feel flattered in the process. But only Canadians can appreciate it fully and get the satisfaction which comes from being in on an in-joke.

hairdresser. Robin has ambitions as a female impersonator, but initially doesn't have the guts to try. He eventually does, and is quite a local success to the point where he has to decide whether to try his luck in the Big Apple or go back to hairdressing.

Lisa, meanwhile, is trying to rid herself of the hallucinations she suffers from and becomes pregnant to prove to herself that she is "not the one born dead inside." The results verge on something of a Horatio Alger success story but there is enough wit and charm here to gloss over the occasional cliché.

That the clichés are only occasional is not a small virtue of this film. The storyline and characters aren't ones we've all seen before, (even if they were drawn from a Margaret Gibson short story). It's nice to watch a film for a change where you don't see the end coming long before it does.

The most enjoyable aspect of the film however is the aforementioned witty dialogue. The wit mostly comes from Robin's impersonations of Hollywood's grand dames, from Tallulah Bankhead and Mae West right through to Barbra Streisand.

Russell's impersonation of the latter dame was a personal favourite; his own facial features match Streisand's closely enough to allow him the touch of

Saturday Night Fever: Disco remake of 50's Youth films

Saturday Night Fever
John Badham, dir.
Capital Square Cinema II

Stephen Cole

In Hollywood youth films, teenagers usually pursue lives of noisy desparation. The male protagonist in this genre is, however, marked distinctly from his peers. In a sea of blue denim he stands an island, alone. For under the denim and leather, beats, quivering pink and naked, the heart of a sensitive youth. Tenderness draped in leather; an ultimately consumable bit of ying-yangery.

Tony Monaro (John Travolta) is a gang leader cruising the streets and night spots of Brooklyn looking for his piece of the American dream. He lives for today, or more exactly for the weekend (and its accompanying *Saturday Night Fever*).

One Friday he asks his boss, the owner of a paint store, for an advance.

"No, if I give you money on Friday...you'll have it pissed away by Monday. I give it to you Monday so you'll be able to save it, put some away for the future," the boss says helpfully. "Yeah, well fuck the future," Tony bristles.

"No Tony," the boss says wisely, "you don't fuck the future, the future fucks you."

Indeed. And in *Saturday Night Fever*, Tony, like so many youthful movie anti-heroes who have preceded him, is forced into pitched battle with mistresses future and fate.

He looks for instant gratification to a disco club, 2001 Odyssey. There, he systematically dazzles then dispatches an adoring hutch of disco bunnies. His days as a polyester Lothario are over, however, when he meets Stephanie (Karen Lynn Gorney), a fellow Brooklynite who has crossed the magical bridge into Manhattan.

"You're nowhere on your way to no

place," Stephanie tells Tony in an early meeting. The movie focuses on Tony's search for ways out of nowhere into someplace.

Saturday Night Fever is based on Nik Cohn's article *Tribal Rites of the New Saturday Night* which appeared in *New York Magazine* in June, 1976. Cohn is a journalist writer who specializes in dark visions of youth sub-cultures. He was originally hired as screenwriter for the movie but was dumped because the producers felt his screenplay was too optimistic enough.

"Cohn had painted a darker picture," his replacement, Norman Wexler (Mandingo, Serpico) is reported as saying.

Wexler and director John Badham (The Bingo Long Travelling All-Star and Motor Kings) cover a lot of familiar cinematic territory in examining youth's age old search for fulfillment.

The opening sequence has Travolta ushered down a Brooklyn street by the Bee Gees' *Night Fever*, a disco update of the Jets' modern ballet to Bernstein's music in *West Side Story*.

One of Tony's gang members, Bobbie, has problems. No one will listen to these problems. Bobbie idolizes Tony. Tony tries to help him but, well, Tony has his problems, too. Uncounselled, Bobbie's introspective proings unfurl one night into a desperate grab for attention that sees him plunge to his death from the Brooklyn Bridge. With minor alterations the situation and relationship is a carbon of James Dean and Sal Mineo's in *Rebel Without a Cause*.

This bridge, in fact, is teeming with symbolism and historical cinematic references. As well as being a physical structure by which Stephanie has and Tony can transcend Brooklyn and all its limitations for glamorous Manhattan, it exists as a dangerous playground for

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**OFFICE OF THE
CHIEF
ELECTORAL
OFFICER**

POLL CLERKS and TUNNEL PATROLS

are needed for the CUSA General Elections. Applications are available in the CUSA office, Room 401 Unicentre. Experience is preferred. Poll Clerks paid \$2.75/hour, Tunnel Patrols paid \$3.00/hour. Elections to be held, Wed., Feb. 15, Thurs., Feb. 16, 1978. This election is subject to acclamation.

Applications must be in by 4:30 p.m., Fri., Jan. 27, 1978.

Dan Perley
Chief Electoral Officer

NOMINATIONS

FOR 1978/1979 CUSA COUNCIL

will be open from 9:00 a.m. Monday, January 16 to 12:30 p.m. Thursday, January 26, subject to pending By-law amendments. Campaigning will be in the period following nominations closure and voting shall occur February 15 and February 16. Nominations available in Room 401 Unicentre.

Positions available are:	President	1
	Finance Commissioner	1
	Arts	10
	Architecture	2
	Commerce	2
	Engineering	3
	Journalism	2
	Science	3
	Special Students	3

Dan Perley
Chief Electoral Officer

CUSA JOBS AVAILABLE

CUSA requires the services of several key-punch operators for the course guide. Work is for 10 - 15 hours during the week of January 16th. Experience essential.

Rate of pay \$2.65/hour.

For applications contact:

C.U.S.A.
401 Unicentre
Phone: 231-4380

REFERENDUM

**To be held Wednesday February 1,
9:30 a.m. - 9:00 p.m. and Thursday
February 2, 9:30 a.m. - 7:00 p.m.**

The following question will be asked:

"On June 27, 1975 the CRTC granted the Carleton University Students' Association Inc. an FM broadcasting license. It is a condition of any student FM radio broadcasting license that student financial support be enough to maintain the station; otherwise the CRTC will revoke the license.

The Students' Association's net revenue (which includes student fees) in 1977-78 is \$670,516.29. The 1977-78 grant to Radio Carleton is \$50,000., or 7.4%.

In light of these facts:

Should the Students' Association continue to fund Radio Carleton, CKCU-FM?"

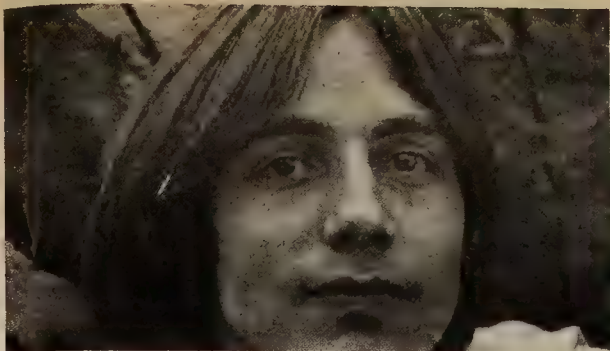
☐ **yes**

☐ **no**

A survey will be conducted in conjunction with the referendum to allow students to express their views regarding programming and funding policies of Radio Carleton.

Dan Perley
Chief Electoral Officer

**look for more information regarding the survey and
referendum in next week's The Charlattan**



Marceau a master of speechless eloquence

Marcel Marceau
NAC Opera
Jan. 16.

Joanne Blain

A gesture. A step. A wild-eyed glance
Laughter, applause.

A Marcel Marceau performance is first and foremost a cerebral experience. That is not to say that the spectator has the constant task of guessing what is being represented, since for the most part this is obvious. However, it is up to the viewer to achieve the maximum effect of the illusion, and this requires a great deal of concentration.

The measure of success in such an effort is easily determined. When carousels, statues and crowds of people begin to appear on an empty stage, the spectator is experiencing the full effect of Marceau's genius.

The performance is a progressive one, since the complexity of the individual pantomimes increases as the evening progresses. Six distinct style pantomimes comprise the first half. As a sculptor, Marceau engages in a frantic ballet that leaves one breathless. A later sketch, titled "The Maskmaker," is a hilarious slapstick which portrays Marceau, prisoner of an ecstatic clown mask, sobbing while he grins hysterically. It is a piece of inspired irony.

However it's during the second half of the performance, when Marceau adopts his famed persona, Bip, that his artistry truly dazzles. Like Chaplin's Little Tramp, the character is one who endears himself instantly to the audience through his naiveté and abstraction.

"Bip plays David and Goliath" is a marvelously schizophrenic imitation of the tale, as Marceau portrays both a pompous Goliath and a skitterish David with the aid of a camouflaging wall. Bip

at a society party and as Don Juan, mirror the irreverent and socially awkward aspects of Chaplin's tramp. Marceau's body language, though, is far more sophisticated than Chaplin's, and more suited to the stage than to the screen

"A Marcel Marceau performance is first and foremost a cerebral experience. That is not to say that the spectator has the constant task of guessing what is being represented."

Marceau ends his performance, curiously enough, with a dramatic sketch. As Bip the soldier dies in the trenches, the image of Marceau the laugh-maker vanishes. The scene is arresting and deeply moving — Bip's final individuation is ours as well. We realize, in the conspicuous silence that overtakes the audience, that this is indeed Marceau's forte.

Marceau's performance is a solitary ballet which plays upon a variety of the audience's emotions. With the aid of no more than five props, he mimics a world not unlike our own but for one factor — here the individual reigns supreme. His is a message which achieves its impact through the viewer's mind, yet also touches upon his emotions. Marcel Marceau is a master of speechless eloquence.

Running on empty but leading the pack

Running On Empty
Jackson Browne
Asylum

Joe McKendy

A lot of songs have been written about life on the road. However, few song writers have done it with the authenticity and style Jackson Browne achieves on his new album, *Running On Empty*.

The album was recorded during one month of Browne's summer tour of the U.S. It was recorded on stage, backstage, in hotel rooms, and even on a moving tour bus. The music captures the moods which are characteristic of each road experience.

Browne had done an excellent job producing *Running On Empty*, capturing the spirit of a live performance, while avoiding the accompanying excesses.

The album doesn't have any new insights into the road, but it is thorough and realistic. In Danny O'Keefe's song, *The Road*, Browne sings about the tendency to romanticize the whole travelling experience. "You forget about the losses, you exaggerate the wins."

Running On Empty marks the first time Browne has recorded other people's material. Besides O'Keefe's song, there are others by Danny Kortchmar, Rev. Gary Davis, and Maurice Williams. Only the Kortchmar song, *Shakey Town*, is disappointing. It parallels the life of a touring musician to that of a trucker. The CB references are particularly tiresome.

Browne's stark rendition of Davis' *Cocaine* is particularly effective. It was recorded in a hotel room and sounds like the product of a night of indulgence. The song is characterized by its rough edges, from David Lindley's violin wanderings, Browne's broken down acoustic guitar work and dreary vocals. *Cocaine* degenerates into a typical stoned dialogue of not so funny jokes and a lot of snickering.

The album's title cut ranks among Browne's best rockers. The music has a quality of reckless energy that complements the lyrics perfectly.

"Looking out at the road rushing under my wheels
I don't know how to tell you just how crazy
this life feels
I look around for the friends that I used to
turn to to pull me through
Looking into their eyes I see them running too
Running on-running on empty
Running on-running blind
Running on-running into the sun
But I'm running behind"

Browne also succeeds in matching music to lyrics on several other songs on the album, notably *Nothing But Time* and *Rosie*. *Nothing But Time* was recorded on a bus and the drumming and slide acoustic guitar create a sense of motion and repetition. The song also has an appropriate bluesy sound to it, largely created by Kortchmar's Ry Cooderish guitar work.

Rosie is the archetypal woman on the road song. Co-written by Browne and production manager, Donald Miller, the song juxtaposes the hopefulness and longing of a woman who has "come for a star" with the resignation of the star: "Looks like it's you and me again tonight, Rosie."

Love Needs a Heart and *You Love The Thunder* are two songs on the album which do not fit into the theme of the road. The latter is a punchy rocker, analyzing a lover's desire to stay with a man leading such a frenzied and unsettling life. *Love Needs a Heart* deals with the rejection of a lover and a hope for the future.

"Love won't come near me, she
don't even hear me
She walks past my vacancy sign
Love needs a heart, trusting and blind
I wish that heart was mine...
Where's the heart that's been
looking for mine?
I hope it finds me in time"

The song is enhanced by Rosemary Butler's harmonies which are strong throughout the album.

The album closes with *The Load Out* and *Stay* which run together in medley fashion. The former is a tribute to both the whole tour crew and the audience as well. The song is hardly profound and Browne wisely assumes a conversational tone. Despite this, the song is a little too sentimental, with lines like "...when it comes to moving me, You guys are the champs."

Browne also gets a little carried away on Williams' *Stay*. The song has an infectious dance beat to it with a lot of 50's influence. But unfortunately, things get a little too cute when Lindley sings a verse in a high pitched "Sherry bay-ay-bee" voice. I enjoyed the novelty of it when I heard it on stage last summer but it's something that will wear thin after numerous playings.

Essentially, *Running On Empty* is another album about life on the road with some much better than average music. Browne captures the essence of the road experience with poetic accuracy. In doing so, he lends immediacy and credibility to an admittedly time worn theme.

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"It is difficult to decide whether Tony is being presented as a hero in the conventional Hollywood sense...or whether such a shallow concept of what constitutes success is what he must destroy."

Tony and his gang. After a heady night of drug and alcohol consumption, Tony's gang head off to the bridge where they attempt varied gymnastics on the bridge's suspension wires for the benefit and approval of female spectators. It is a ritual identical in spirit to the chicken races (attended by cheerleaders) in *Rebel Without a Cause*. The films share a climactic fatality.

Tony is fascinated by the Brooklyn Bridge. "I come here a lot just to think," he tells Stephanie one afternoon as they sit staring at the bridge from a park bench.

It's a line and situation reminiscent of Marlon Brando and Eva Marie Saint's roof top sojourns in *On the Waterfront*. In both instances the woman and by extension the audience, will presumably be impressed with the anti-heroes secret vulnerability. I guess he can't be such a coarse bastard if he sits around thinking about bridges (or pigeons on rooftops) is the anticipated sentiment.

Bedham's direction is confused and confusing. The film's text has Tony and Stephanie winning a disco sweepstake. But Tony rejects the award, calling it

"bullshit". The rejection is presumably a rejection of the Hollywood fantasy image of success Tony has gathered around him. (His bedroom is plastered with posters of TV land movie stars). But Bedham's staging of the couple's winning dance number seems a direct violation of this intent.

The camera follows the couple around the dance floor at a low angle, a ploy calculated to make Tony and Stephanie look impressively heroic and larger than life. It also means that the camera shoots into the overhead lights, a technique which gives the couple a dreamy halo of blue and red mist. At one point in the dance, the couple holding hands, swing in slow motion circles around the room. The camera comes in tight to their faces and we are afforded ample opportunity to dive headlong into Travolta's eyes, seen on the screen as limpid pools of blue.

Throughout the film it is difficult to decide whether Tony is being presented as a hero in the conventional Hollywood sense, or whether the film suggests that just such a shallow concept of what constitutes success is what Tony must destroy if he is to reach fulfillment.

Amendments to CUSA Constitution and By-Laws

Article IV

3.1.1 The election of the President and Finance Commissioner shall be governed by Bylaw VII.

3.3.1 The election of Faculty Representatives shall be governed by Bylaw VIII.

3.3.2 Upon receipt and validation of a petition, the Chief Electoral Officer shall have the Charlatan print an announcement of referendum and an announcement of referendum of referendum.

Bylaw VII: Elections: Consolidated Electoral Code

10 Chief Electoral Officer

1.1 The Chief Electoral Officer shall be the senior CUSA official with respect to elections and referenda and shall have charge of the Elections Office which shall comprise all officers and employees engaged by him. He shall administer the planning and execution of the general elections, by-elections and referenda. He shall be appointed by and be responsible to the Students' Council through the President.

1.2 The Chief Electoral Officer shall conduct the elections and referenda in an honorable, fair and thorough manner and shall exhibit no partiality or other bias in favour of, or against, any candidate or candidate group and ensure that no employee or servant of his office does so.

1.3 The Chief Electoral Officer shall be empowered to:

1.3.1 Hire, pay and discharge such officers and employees as he shall deem necessary for the conduct of the affairs of his office including but not limited to Deputy and Assistant Electoral Officers, poll clerks and patrols.

1.3.2 Contract in the name of CUSA for the supply of goods and services for his office.

1.3.3 Take any appropriate measures he deems necessary and expedient to enforce the CUSA Constitution and By-Laws and all decisions, rulings, orders and declarations made hereunder where such relate to elections and referenda.

1.3.4 Request, in the name of CUSA, the assistance of security or other officers of the university in the performance of his duties as above described.

1.3.5 Make any decisions, orders, rulings or declarations concerning nominations or validity of the election of any individual or any other like matter in an election or referendum.

1.3.6 Exercise and delegate all powers of the Tunnel Authority as they relate to elections and referenda.

1.3.7 Interpret the Constitution and By-Laws of CUSA with respect to any question or dispute arising in an election or referendum subject only to a Constitutional Group.

1.3.8 Ensure that the elections and referenda are well publicized, that candidates or questions being presented are given suitable exposure and that voting is accessible and convenient for all eligible students.

1.3.9 Take or refrain from taking any other action, decision or position which he deems necessary, and expedient in the performance of his duties as above described.

2.0 The Chief Electoral Officer may appoint a Deputy Electoral Officer.

2.1 The Deputy Electoral Officer shall be the principal employee of the Chief Electoral Officer and shall have power to exercise all authority discretionary and otherwise vested in the Chief Electoral Officer in the event of the absence or incapacity of the latter subject only to any directives of the President or Chief Electoral Officer. He shall be appointed by and be responsible to the Chief Electoral Officer.

2.2 In the event of the resignation of the Chief Electoral Officer the Deputy Electoral Officer shall assume his position pending written notice from the President on what replacement method shall be used.

2.3 The Deputy Electoral Officer shall under no circumstances use the above vested powers to take or refrain from taking any actions in the election or referenda which would not be approved by the Chief Electoral Officer.

3.0 The Chief Electoral Officer may appoint an Assistant Electoral Officer.

3.1 The Assistant Electoral Officer shall serve as executive assistant to the Chief and Deputy Electoral Officers and shall also be Chief of the Poll Clerks.

3.2 As Chief of the Poll Clerks, the Assistant Electoral Officer shall be empowered to:

3.2.1 Plan and execute publicity measures to attract suitable candidates for the positions of poll clerk and patrol helper.

3.2.2 Arrange and conduct such application screening and interviews as the Chief Electoral Officer deems necessary and expedient.

3.2.3 Participate in the hiring process as may be directed by the Chief Electoral Officer.

3.2.4 Schedule and confirm the hours of work and working location of each poll clerk and patrol helper.

3.2.5 Ensure that poll clerks and patrol helpers are present and working during their appointed hours as above determined.

3.2.6 Ensure that accurate and complete records are kept of the hours worked and wages due each poll clerk or patrol helper to another location as he deems necessary and expedient.

3.2.7 Recommend to the Chief or Deputy Electoral Officer that any poll clerk or patrol helper be suspended or discharged for cause.

4.0 Poll Clerks and Patrol Helpers

4.1 Poll Clerks and Patrol Helpers shall have their duties assigned by the Assistant Electoral Officer in the name of the Chief Electoral Officer.

5.0 General Elections

5.1 The Chief Electoral Officer shall conduct the main or General Elections, in which all CUSA Council seats are made available along with any other elected positions to be filled by CUSA on two consecutive days during the third (3rd) full week in February unless he deems this to be impractical in which case he shall select another week in February. This section is subject to Section 5.2.

5.2 The Chief Electoral Officer shall send a Writ of General Elections to Students' Council announcing his intention to conduct the General Elections on the dates set forth. The Writ of General Elections shall also contain a pro-forma budget for the election and the dates of the opening and closing of nominations subject to section 9.2. Students'

Council shall consider this Writ as the first item of regular business after passage of previous minutes and subject to Article IV section 8.1.3 of the CUSA Constitution. The Writ shall stand unless altered or vetoed by Students' Council.

6.0 By-elections

6.1 The Chief Electoral Officer shall conduct the autumn By-elections in which all vacant CUSA Council seats are made available along with any other elected positions to be filled by CUSA on the two consecutive days during the third week (3rd) in October unless he deems this to be impractical in which case he shall select another week in October or November. The Chief Electoral Officer shall determine the date of the By-election.

6.2 Other By-elections shall be scheduled in the same manner as under the above section 5.2.

7.0 Referenda

7.1 Pursuant to Article IX sections 3.2.1, 6.1, 6.1.1 or the CUSA Constitution the Chief Electoral Officer shall send a Writ of Referendum to Students' Council which shall consider this Writ as the first item of regular business, after passage of previous minutes and subject to Article IV section 8.1.3 of the CUSA Constitution and section 5.2. The Writ shall stand unless altered by Students' Council and then only the date of the referendum shall be altered within two weeks.

8.0 Nominations

8.1 Nominations, on the form specified by the Chief Electoral Officer, shall be submitted to him during the Nomination Period.

8.2 The Nomination Period for any election shall comprise at least ten school days and shall terminate at 12:30 p.m. on the Thursday three (3) weeks prior to the Thursday falling in the week of the election.

8.3 A nominee must be eligible to vote in the constituency in which he seeks election and must indicate concurrence by placing his signature at the bottom of his nomination sheet.

8.4 All students are entitled to vote once each for President and Finance Commissioner and to vote the number of times for faculty representatives in his faculty, that is equal to the number of seats on Students' Council according to that faculty by the Chief Electoral Officer under Article IV, Section 1.1.3 of the CUSA Constitution.

8.5 The Chief Electoral Officer shall be vested with absolute and final discretion to make rulings under the above section 8.4 determining who is eligible and who is not eligible to vote for any position or number of positions, whether questions of constitutional interpretation or fact.

8.6 Each nominee must be nominated by a minimum number of nominators in his constituency all of whom must:

8.6.1 Nominate no more than the number of candidates that is equal to the number of positions that is, at that time, available in the constituency.

8.6.2 Be registered such that, at that time, he is a bona fide member of that constituency, and

8.6.3 Clearly and legibly place his name, signature and correct student number on the candidate's nomination form.

8.7 No nominator may withdraw his nomination of a candidate after he has signed that candidate's nomination form unless:

8.7.1 He has, between the time he signed the form and the end of the Validation Period, ceases to qualify under the above section 8.6.2.

8.7.2 The candidate agrees to allow the student to withdraw his nomination.

8.8 Nominations for President and Finance Commissioner shall contain fifty (50) signatures of members of the Association and nomination for Faculty Representative shall contain thirty (30) signatures in Arts, twenty (20) signatures in Science, ten (10) signatures in Commerce, ten (10) in Engineering, ten (10) for Graduate student where the representative or representatives are not chosen by the Graduate Students' Association, six (6) for Architecture and six (6) for Special students. 'Arts' shall comprise the faculties of Arts and Social Sciences.

8.9 Nominations for Board of Governors shall contain twenty-five (25) signatures of Carleton or St. Patrick's students. The constituency and number of nominations required for each CUSA-filled position shall be at the discretion of the Chief Electoral Officer subject to amendment by Students' Council.

9.0 Validation Period

9.1 The five school days (1 week) occurring after the two week nomination period and before the campaigning period shall be known as the Validation Period. On the Monday of the Validation Period, the Chief Electoral Officer shall announce the Valid Candidate Announcement Time at which time he shall hold a press conference to declare which candidates have been validated.

9.2 The Chief Electoral Officer shall personally verify or disallow each signature appearing on each nomination form and then count the number of remaining valid signatures on each form to determine if it meets or exceeds the required number for the candidate. This shall be done in the presence of at least one witness. Candidates with an insufficient number of valid signatures shall be declared disqualified.

10.0 Election Resources and Expenses

10.1 Expenditures for campaigning shall be limited as follows:

10.1.1 Expenditures will include donations of materials and services which shall be evaluated at their retail cost to other candidates, and out of pocket expenses, and

10.1.2 All duplicating credit from CUSA used by the candidate or Electoral Group.

10.2 Expenditures shall be limited to one hundred dollars (\$100.00) for President and Finance Commissioner, and twenty-five dollars (\$25.00) for all faculties. The expense limits for those contesting other CUSA-filled positions shall be at the discretion of the Chief Electoral Officer.

10.3 The Chief Electoral Officer shall be empowered to grant duplicating credit allowances which can be used for duplicating and other services available within the University and outside through the offices of the Association.

These grants shall not exceed 50% of the expense limit of the candidate concerned and only that actual or partial shall be counted as part of the candidate's or Electoral Group's expenses.

10.4 Any independent candidate who overspends his expense limit shall be removed from the ballot and disqualified and any Electoral Group which overspends its

pooled limit shall have the names of its members removed from the ballot and they shall be disqualified.

10.5 Detailed report of all campaign expenses including receipts, internal chargebacks and purchase order original copies, or other evidences of expenditure that are complete and correct shall be presented to the Chief Electoral Officer by 12:00 noon on the Friday prior to the week of the elections. Failure to present this report will result in immediate disqualification of the independent candidate or Electoral Group concerned.

11.0 Campaigning

11.1 Campaigning shall be defined as the process of distributing, exhibiting, presenting, broadcasting, soliciting, or making any sign or gesture so as to exhort, or convince any student to support by ballot and/or other means, any candidate or Electoral Group in an election or position in a referendum.

11.2 Campaigning shall begin at 9:00 a.m. on the morning of the Validation Period. Posting shall begin at 9:00 a.m. on the Monday following.

11.3 Campaigning candidates and their workers shall be entitled to conduct their campaigns so as to reach the maximum number of students so long as they:

11.3.1 Do not interfere with the operation of classes, seminars, laboratories, offices or other normal functions of the university,

11.3.2 Do not interfere with the services provided in cafeterias or any public area of the University Centre or any CUSA bureau, branch, section or unit,

11.3.3 Do not damage or deface any property whether with soap, paint, glued posters, or otherwise,

11.3.4 Do not interfere with the operation of any part of the Residence complex, and

11.3.5 Do not interfere with the materials of campaigning of other candidates.

11.4 All candidates shall be required to participate in one election rally by making a personal appearance or, where exempted by the Chief Electoral Officer, by sending a representative.

11.5 Rallies and other electoral events shall be held at the discretion of the Chief Electoral Officer.

11.6 The Chief Electoral Officer shall, if requested, during the Campaign Period, obtain the use of a large room in the University Centre or other suitable location for the use of candidates on an equal basis as a reception room.

11.7 Candidates and their workers shall address classes only with the prior permission of the instructor.

12.0 Election Supplement

12.1 Students' Council will sponsor a supplement in The Charlatan in the issue prior to the election.

12.2 Space in the supplement will be allocated on the basis of two to one for Executive and Faculty positions and otherwise at the discretion of the Chief Electoral Officer.

12.3 All material that is to be printed in this supplement must be submitted to the Chief Electoral Officer or his designee through the Student's Council office (Room 401, University Centre) by 12:01 on the Monday immediately following the Validation Period.

12.4 The Chief Electoral Officer or his designee shall personally supervise the laying out of this material to ensure that the provisions of this By-law are adhered to. All submissions will be printed exactly as submitted and conforming to the CUSA By-laws shall transcend considerations of graphic presentation.

13.0 Voting Entitlement

13.1 Any member of the Students' Association shall only be permitted to vote for as many candidates for a position as there are seats to be filled in that category (i.e. Arts student votes for number of Arts reps as there are vacant Arts seats and once for President and Finance Commissioner).

14.0 Ballots

14.1 Ballots shall be printed or mimeographed as clearly and legible as is practically possible.

14.2 Only candidates who are part of an Electoral Group shall have an affiliation printed on the ballot with their name.

14.3 Any person who has not legally filed nomination papers or has otherwise disqualified himself from being a candidate in the election shall not have his name appear on the ballot. Nominees may voluntarily withdraw from the election by 12:01 on the Friday immediately preceding the election by so requesting the Chief Electoral Officer.

15.0 Approval of election material.

15.1 All material to be used in the election, whether a leaflet, banner, poster, handbill or otherwise, must first be submitted to the Chief Electoral Officer for approval. If a poster is submitted, the number to be placed in Tunnel Authority jurisdiction shall be specified.

15.2 The Chief Electoral Officer may refuse approval if there are reasonable grounds to conclude that:

15.2.1 The material is racist, sexist, or libellous

15.2.2 The material does not clearly identify its originator or originators.

15.3 Content approval shall grant the right to distribute, display or hand or otherwise use the approved material anywhere on the campus. If, in the case of posters or banners, Tunnel Authority approval was requested, it shall be automatic unless the Chief Electoral Officer or his designee would exceed the candidate's or Electoral Group's posting limit.

15.4 Material awaiting content approval shall be displayed in open bins and may be examined and changed by other candidates. If a challenge arises, the Chief Electoral Officer may.

15.4.1 Make an immediate conditional or final ruling on the material's admissibility, or

15.4.2 Delay other candidates or Electoral Groups, who may remove that candidate's or Electoral Group's right to challenge by order. The order must set out the exact reasons why the right to challenge was removed and shall be subject only to appeal to the Chief Electoral Officer or his designee.

16.0 Polling

16.1 The polling locations shall include at least the Loeb building, the Student Tunnel, University Centre, and Residence Commons buildings and may include other

locations at the discretion of the Chief Electoral Officer.

16.2 There shall be two poll clerks at each polling station.

16.3 No voting shall occur when both poll clerks are not present and the ballot boxes and ballots shall at no time be left unattended.

16.4 Polling stations shall be open from 9:30 a.m. to 9:00 p.m. on the first polling day and 9:30 a.m. to 10:00 p.m. on the second polling day subject to the discretion of the Chief Electoral Officer.

16.5 The Chief Electoral Officer is to ensure that no election material of any description which deals directly or indirectly with the election except those authorized by him self for use in the running of the election are allowed to remain within twenty-five (25) feet of the polling station, also that no candidate or worker of a candidate campaign within twenty-five (25) feet of the polling station.

16.6 No person shall:

16.6.1 Attempt to falsify or forge any document of the Electoral Office.

16.6.2 Present a student card which is not his own or which is not current or otherwise attempt to vote under false pretences or attempt to vote two or more times in an election.

16.6.3 Alter, tamper with or remove any ballot, ballot box, document, or other equipment belonging to a polling station or any vehicle in use by the Electoral Office.

16.6.4 Violate at any polling place, obstruct voting, or in imitate a poll clerk or other official of the Electoral Office or in any other manner disrupt voting.

16.6.5 Pay, bribe or otherwise obtain the vote of a student not theretofore willing to vote for the candidate concerned.

16.6.6 Cause a disruption, rally, gathering, fight, riot, or other disturbance at a polling place, or

16.6.7 In any way advertise or promote or prejudice any candidate or Electoral Group by making available or displaying placards, posters, banners, leaflets, pickets, buttons, or by making oratory, music, audio-visual presentation, or other noises within fifty (50) feet of a polling place.

17.0 Electoral Disputes

17.1 A member of the Students' Association or of the constituency voting, where it includes St. Patrick's College, who has reason to believe that there has been an infraction of electoral procedures and rules as outlined in this By-law or ordered or rendered by the Chief Electoral Officer, may charge an offence.

17.2 The charge must first be laid before the Chief Electoral Officer.

17.3 The Chief Electoral Officer shall be empowered to investigate the charge and may take such action as he deems necessary and expedient.

17.4 Either party to a charge may appeal to a Constitutional Group, set up as outlined in Article VII of the CUSA Constitution.

17.5 If the defendant is found guilty and he has been elected, his election may be declared null and void by the Constitutional Group.

18.0 Tabulation

18.1 Each legal candidate shall be allowed one scrutineer at the tabulation of the results, and until all tabulations are completed. All candidates shall notify the Chief Electoral Officer, in writing, of the name of their scrutineers by 12:01 on the Friday preceding the week of the election.

18.2 Scrutineers shall not be candidates but shall be students.

18.3 The Chief Electoral Officer may expel any scrutineer who was not properly documented, who attempts to destroy, deface, remove, or introduce ballots into the counting process or who creates a disturbance.

18.4 All tabulation of election results shall be carried out at the discretion of and under the personal supervision of the Chief Electoral Officer.

18.5 Any scrutineer may challenge a ballot cast for any candidate in his candidate's constituency. The Chief Electoral Officer shall allow or strike all challenged ballots.

18.6 All votes appearing on the ballot for persons other than legal candidates on the ballot shall be declared illegal votes. The Chief Electoral Officer shall have discretion over what constitutes a spoiled ballot.

18.7 Under no circumstances shall a candidate or other unauthorized person be allowed in the tabulation room during the counting of the ballots.

18.8 In accordance with the number of representatives appointed to each faculty or other position, the candidate on the ballot (as the case may be) receiving the largest number of votes, shall be declared elected. In cases of ties, a run-off vote shall be held under a by-election.

18.9 Candidates who are acclaimed shall be considered officially elected when so deemed by the Chief Electoral Officer.

19.0 Chief Electoral Officer Documents

19.1 Writs shall be used solely for the announcement of an election or referendum or redistribution.

19.2 Declarations, oral or in writing, shall impart a state of affairs as perceived by the Chief Electoral Officer and pursuant to his duties.

19.3 Rulings shall stand as written decision of a dispute or answer to a question.

20.0 Redistribution of Council Seats

20.1 The Chief Electoral Officer shall be charged with the task of making a yearly survey to see if the distribution of Students' Council seats remains in conformity with Article IV, section 1.1.3 of the CUSA Constitution given the registration information for the previous September. This process shall occur in January of each year.

20.2 If the Chief Electoral Officer is not satisfied with the conformity of the distribution of Students' Council seats, he shall issue a Writ of Redistribution indicating the new allocation of Council seats pursuant to Article IV, section 1.1.3 of the CUSA Constitution.

20.3 Should one or more of the twenty-three (23) faculty positions be vacant following redistribution pursuant to Article IV, section 1.1.3 of the CUSA Constitution, the remaining seats shall be assigned to the eligible faculty having the largest remainder and continuing in that order until the twenty-three (23) seats have been filled.

20.4 Should the number of eligible faculty members be less than the number of eligible faculties when the aforementioned remainders are computed each faculty shall be assigned one seat on Students' Council, the possible increase in the size of Students' Council to apply only for that year. This section shall apply only to the faculties that are tied are entitled to one seat individually.

THIS WEEK AND MORE

20 friday

The Towne Cinema features the International Advertising Festival at 7:00 tonight. Cria is being screened at 9:30, and the midnight show is The Rocky Horror Picture Show.

The Spanish American Students Association features an Hispanic-American Festival of music and poetry tonight at 8:00 in Theatre B. There will be a reception in the Faculty Lounge afterwards. Tickets are \$1.50 for members, \$2.00 for non-members. California performs in The Pub this weekend.

Joe Hall provides the entertainment in Rooster's this weekend.

Troilus and Cressida continues in the Theatre of the NAC at 8:00 nightly.

Robin Mathews' play, For Love-Quebec, runs tonight and tomorrow night as well as on January 24-29 in Theatre A, Southam Hall. The play examines the nature of the struggle taking place in Quebec today. Tickets are \$3.50 for adults, \$2.50 for students. Curtain time is at 8:30.

21 saturday

The Me Nobody Knows, a musical performed by the Theatre Young Company of Ottawa is playing for its final night at the Commerce High School Auditorium.

Electronic Music will be performed in the NAC Studio this afternoon at 3:00.

Tonight at the Towne Cinema the three films are Cria at 7:30, Dr. Strangelove at 9:30, and Dark Star Coonskin at midnight.

The Concordia German Canadian Choir performs in the Civic Centre Assembly Hall tonight at 6:00.

A Disco is being held tonight in the Main Hall of the Unicentre at 8:30. Admission is \$1.00, music is by Turbulence.

The RCMP Band Concert will perform in the Opera of the NAC tonight and tomorrow.

22 sunday

Canadian Shorts, a collection of short films assembled by the National Gallery of Canada is being presented at the Towne Cinema this afternoon at 1:30.

High Noon is featured at the Towne Cinema at 3:30, followed by the Sailor Who Fell From Grace With The Sea at 7:30, and Love and Death at 9:30.

St. Patrick's College Sunday Movie Night features Bound For Glory tonight in Room 100 at 7:00 and 9:15. Admission is \$1.00.

The Photographic Works of Robert Frank is the current exhibit at the NFB Photo Gallery, 150 Kent Street, from noon to 6:00 daily.

23 monday

Jonathan Livingston Seagull is being screened at the Towne Cinema tonight at 7:30. The Sailor Who Fell From Grace With The Sea is featured at 9:30.

A Five Day Stop Smoking Plan begins today and runs to Friday. These sessions sponsored by the Ottawa-Carleton Lung Association are held in the Queensway-Carleton Hospital Conference room, nightly from 8:00 to 9:30. For more information call 728-4649.

Noted Canadian Economist, Professor Thomas Courchene will deliver a public lecture on The Federal Transfer System: A Critique of the Status Quo, in the Alumni Theatre of Southam Hall at 8:00 pm.



California here they come — to The Pub, until Saturday night

24 tuesday

Le Roi de Coeur, a French Film with English subtitles will be screened at the Towne Cinema tonight at 7:30. Decameron is featured at 9:30.

Feature Flicks, a RRRA presentation, is showing the film Network tonight and tomorrow night at 7:15 and 10:15 in the Music Department, Loeb Building.

The NAC Orchestra performs tonight and tomorrow at 8:30 in the Opera.

25 wednesday

Decameron will be shown at the Towne Cinema tonight at 7:30 followed by King Lear at 9:30.

The Lunchtime Speaker at Rooster's today is Warren Allmand, the Minister of Indian Affairs and Northern Development.

The Music Ottawa Concert Series continues at noon today in the Convention Room at the Chateau Laurier. This week features Walter Prystawski on the violin, and Robert Cram on the flute.

Jeni Couzyn, one of the most important young writers in Canada will read some of her works in the Arts Faculty Lounge, 20th Floor, Arts Tower at noon today.

26 thursday

A Python Party- And Now For Something Completely Degenerate! is at 7:30 p.m. in the Main Hall of the Unicentre. Licensed.

The Big Sleep, with Humphrey Bogart, will be shown at the Towne Cinema at 7:00. Clockwork Orange is the 9:00 feature.

Rooster's features Willie P. Bennett this weekend.

CUSA presents the Paul Gaudin Mime Company in Theatre A, Southam Hall, tonight at 8:00. Admission is \$2.00. CUID, \$3.00 General. Tickets are available at the Box Office and all Treble Clef Stores.

Singin' in the Rain at 7:30 and Easter Parade at 9:30 will be screened tonight by the NFT in the National Library and Public Archives Building, 395 Wellington.

27 friday

Tonight the Towne Cinema features A Clockwork Orange at 7:00, The Big Sleep at 9:30 and Wizards at midnight.

The Robins and Ravens play U of T in basketball tonight at Carleton.

The Department of Political Science offers a second in a series of spring seminars today at 2:00 in A602 Loeb. Today's speaker is Professor Colin Leys, who will speak on Kenya: Capital Accumulation, Class Formation and the Dependence Debate.

Pops Concert appears in the Opera of the NAC tonight at 8:30.

Captain entertains all weekend in The Pub.

A concert of Renaissance music from England, Spain and Burgundy will be performed by the Early Music Group at 1:15 pm, in Studio A of the Music Department 9th floor, Loeb.

Nightingale: Devil or Saint? will be the topic of a public discussion tonight at 8:00 in 100, St. Pat's College. There will also be a display of Florence Nightingale memorabilia in the College Resource Centre.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

An interview with Robin Mathews:

For Love — Quebec: A revolutionary perspective

For Love — Quebec
Jan. 18-29
Alumni Theatre

Ron Shewchuk

Robin Mathews might be called a living alliteration. He's a playwright, poet, professor — and certainly prolific. He's

also one of Canada's most socially involved artists. His new play, *For Love — Quebec*, is being premiered by the Great Canadian Theatre Company (CCTC), a three-year old Ottawa group which last year produced Mathews' play, *Selkirk*. He talks here with *The Charlatan's* Ron Shewchuk, and provides commentary on the play, its politics, and purpose.

The Charlatan: A good place to start is to ask what the play's about.

Mathews: The play's about a whole bunch of things. And if you ask a playwright what a play's about, it's a dirty question. The plot of the play, that is to say what happens in the play, is that it is a terrorist or revolutionary cell, in which three Montreal Quebecois have a 'kidnappee' who is a capitalist ex-Cabinet Minister. And into the play, into the cell, come two women, one of them who has assisted the cell, and her mother.

The Charlatan: What do you mean by cell?

Mathews: Well, that's a term that's used in revolutionary literature and so on. When a people is fighting for liberation or anything like that, in order not to be bugable and policeable and catchable and so on, they set up what they call cells which are usually made up of three or four or five people. There may be one cell or there may be thirty cells; they don't know who each other is, they know of each other's existence. They work in concert, but if one cell is picked up by the police, they can't tell on the other cells because there's not enough contact for them to know who the other people are.

The Charlatan: Anyway...

Mathews: And so it takes place in a cell. Two women, one is a girl, called Simone, who has had a relation with one of the characters in the play and fought and shifted, and is now in relation with another one. So there's a very personal kind of thing. The mother is old Quebec, and the 'kidnappee' is old Quebec. They're both in their late 50's. So there's the new generation of Quebec, and the older generation of Quebec.

The Charlatan: The parallel here is obvious.

Mathews: No, it is not the crisis to which you refer. It happens now. It could happen yesterday or tomorrow. It's totally contemporary. The thing is, however, that if you're going to do something like that in theatre, in a country, the action has to be credible to the people who see it. For instance, if I had English Canadians with a 'kidnappee' discussing the future of English Canada, people would say "That's never happened, that's fantasy!" So you have to work with something that's in the consciousness of your audience as credible in order to have the action go on, the tensions go on, the relations happen. And so I thought about it for about a year. I had the title, for some reason *For Love — Quebec*. ... and I decided that this was a place where human emotions, human relations would be in intense relation. And so that's where it was set.

The Charlatan: You wrote it after the PQ victory (in November)?

Mathews: Isn't that interesting — I started it and wrote the first draft last August. And working with the company (CGTC), I've done three or four more drafts.

The Charlatan: The play is political...

Mathews: It's an extraordinarily political play. At one level it's enormously political, because it's a play about Canada, and it's about injustice in Canada, it's about oppression in Canada, it's about who's right in Canada, and it's told in the point of view, of course, of the people in a revolutionary cell. They say what they are and what they mean.

They're mixed up, they're confused, they're wrong, they're heroic, they're courageous, there's all kinds of things about them, but it has to be political for Canadians. At the same time it's a play that deals with human nature in intense crisis, and at the same time, it deals with generational conflicts, which are universal... My own predispositions are that Canadians have to write theatre, everything about themselves. And they have to write about themselves intensely. And sooner or later the world will say this is about Canada, but it's about everywhere.

The Charlatan: But you're unique in your political involvement as a playwright, aren't you? Or at least as a Canadian writer?



"Who else is writing plays in English Canada like *'For Love — Quebec'*? Nobody. They're writing very often, corny little plays about their individual malformations and warps and things like that."

generation that precedes mine, there were people like Klein and Livesay and F.R. Scott and those people, who did involve themselves in the 30's with a lot of political involvement and political criticism, but since then I think it's quite true. Milton Acorn, Purdy to some extent, but not that much, and myself and a very few others really take the political fabric in relation to personal consciousness as a subject.

The Charlatan: Do you think the other artists should?

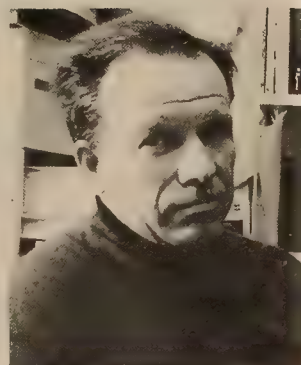
Mathews: Oh, of course I do! I think Canadians are scared to deal with us. Us political, us as a people, ... I mean, here we are in the greatest crisis in our history. Who else is writing plays in English Canada like *For Love — Quebec*? Nobody. They're writing very often, corny little plays about their individual malformations and warps and things like that. And I think they're avoiding what has to be done.

The Charlatan: Well where do you draw the line between politics and art, then? Or even propaganda?

Mathews: You see, people who see this

necessarily art. So I've written a play, and it's very important to me to have the play work as play, as art, as drama. It also happens to be about people in this political structure. If it's only political, then it's no good.

The Charlatan: Okay, but if it is successful, and you're getting what you're



"...English Canadians are sublimely ignorant of the history and the character and the identity of Quebec. And this play I think hits them between the eyes..."

trying to get across successfully, how do you think people will change as a result of it?

Mathews: Every writer wants seriously to affect his or her audience. People don't sit down and write plays or 400 page novels simply for the royalties. People are driven because they have something to say, and if you have something to say, you want other people to hear it, and to be affected by it. What do I want people to do about this play? I want especially English Canadians to, in a sense, look under the rug because the motivations in Quebec, for what Quebec is today, involve us all, and are very serious motivations. And they have a long history. And English Canadians are sublimely ignorant of the history and the character and the identity of Quebec. And this play I think hits them between the eyes, and says, "You can walk away from this, but the faster you walk away from it, the more it's going to hurt, because you're going to have to come to terms with what it is in Quebec that can throw up terrorist cells."

The Charlatan: So you're a Nationalist, then?

Mathews: Well, I never said that.

The Charlatan: Well, are you?

Mathews: Other people say I am. I must be, I guess, if they say. I don't call myself a Nationalist.

The Charlatan: Well then what do you call yourself?

Mathews: (laughs) I don't... I let other people do it. They do it enough.



"Everybody who writes a work of art has a view of the human state and the world, and they express that view through their work of art."

play are going to have to draw that line themselves. If this play is only propaganda, it will be a failure. If it is a play that really speaks to the human experience of people, as Canadians and as Quebecois, then it won't be a failure. You decide what's propaganda when it doesn't work, because all art is propaganda, all propaganda is not art.

The Charlatan: Explain.

Mathews: Everybody who writes a work of art has a view of the human state and the world, and they express that view through their work of art. So every work of art is a work of propaganda. But when you flip through Macleans and see all the advertizing which is propaganda, it isn't

Radio Carleton Referendum: Fate of CKCU in students' hands

Volume 7, Number 19 January 27, 1978

THE CHARLATAN



Education Office probe:
Routine investigation or
"CLUSA hatchet job?"

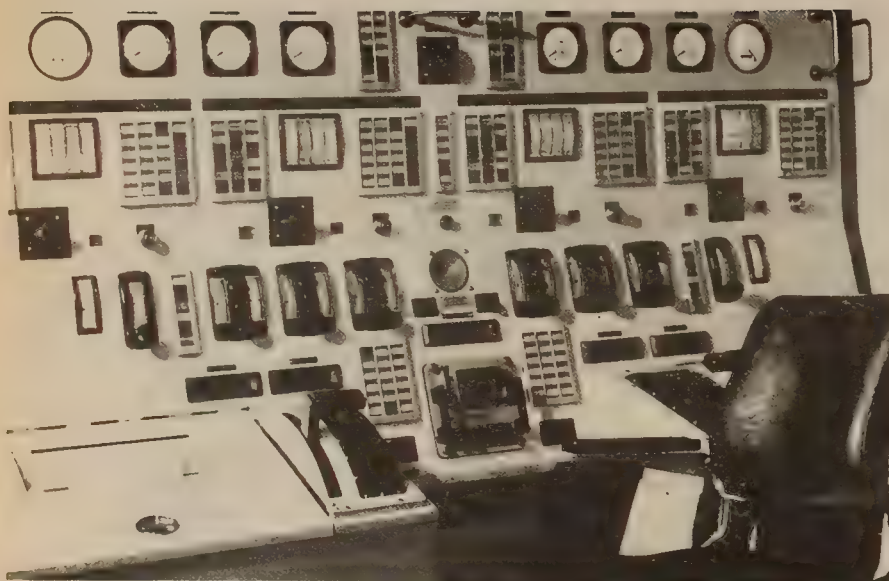


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THE CHARLATAN

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January 27, 1978

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CKCU REFERENDUM:

A matter of life or death

Darlene Harapiak

The Radio Carleton (CKCU) referendum, scheduled for next Wednesday and Thursday, is a life and death issue.

A majority of 'yes' votes in the referendum means the continued funding of the station by the students' association (CUSA), a Canadian Radio-Television and Telecommunications Commission (CRTC) licensing condition for CKCU.

A majority of 'no' votes means the station could die.

According to CUSA's constitution, the results of the referendum will be valid if 1,256 people vote.

The constitution says if the total "yes" and "no" votes equals two-thirds of the votes cast for President or Finance Commissioner in the previous election then "the will of the majority shall be acted on."

In last year's election, 1,884 people voted in the race for the presidential position.

If the majority of the students vote against CUSA's funding of the station, CUSA should consider the decision binding, says Ronnie Lebi, VP Executive.

He says although council members have left a "crack in the door" concerning the binding nature of the referendum, a majority of no's would probably end CUSA's funding of the station.

One of the conditions of the 1975 student radio license granted to CUSA by the CRTC was that the station must have the financial support of the students to maintain it. If the support is withdrawn, the Commission could revoke the license.

"If we lose, if the students decide not to fund us, then the license has to be returned to the CRTC."

"If we lose," says the station's manager, Randy Williams, "if the students decide not to fund us, then the license has to be returned to the CRTC."

Williams, however, is very confident students will support continued funding. He says it will be "no sweat at all" to get referendum results in the station's favour.

Williams also says he intends to take the results of the referendum and an accompanying survey to the CRTC to make the Commission more aware of students' attitudes toward student radio.

"The results of the referendum will be taken to our next meeting with the CRTC in the

spring and we'll be able to say 'this is what the students say.'

"The survey asks about standards. The CRTC says we have an 'excessive drive for professionalism.' Let's see what the students have to say about that. Let's see what the students think about the CRTC's view that students should be protected from commercial advertising activities," says Williams.

CUSA and CKCU members formed a strategy committee last week to publicize their stand on Radio Carleton and to try to convince students to vote positively in the referendum.

The campaign, Lebi says, should cost about \$250.

He says CUSA is not breaking any rules by taking sides in the referendum.

"If we remain uninterested and just had the vote, it would be a real cop out. We have been supporting the station for years

and it's not as if we did not know what we were doing. What we're asking for is a vote of confidence."

Lebi says if a "responsible group" came forward opposing CKCU's funding, it would also get money to publicize its point of view.

Peter Howell, the fourth year journalism student responsible for circulating a petition that initiated the current referendum, says CUSA should not be participating in the campaign because of its "active interest" in the issue and because it may be breaking its constitutional conflict of interest regulations.

Chief Electoral Officer Dan Perley disagrees. He says although CUSA's active involvement would not be allowed in a general election, rules surrounding referendums are "extremely vague" and, as far as he knows, CUSA is not

violating any rules.

The CUSA-CKCU campaign is meeting residence students at their weekly floor meetings and has set up information tables in six spots throughout the university.

It has also scheduled the theme of CKCU's morning 'Special Blend' programing this week to revolve around the theme of student radio.

CKCU's Assistant Station Manager, Craig Mackie, told station volunteers at a meeting this week, "Rather than a slick ad campaign, we're trying to talk to people, people to people. We've got a good thing going here and we've been too quiet about it."

Lebi says the main purpose of the campaign is to provide students with information so they can vote "intelligently."

"It's a difficult question to put to students in an intelligent way

if they don't possess all the information. If they have the information, they can make the intelligent choice...if they have the right information," he says.

The explanation in the pamphlets of the station's financial arrangements is "misleading," says Lebi.

According to the pamphlets, "Radio Carleton has cost students...\$50,000 (77-78)."

That amount, says Lebi, represents 7.4 percent of CKCU's total budget.

That means 7.4 percent — or \$3.88 — of the \$54.50 student fee paid by each full time student was set aside for CKCU.

However, Lebi says the \$50,000 figure represents the amount budgeted for the station this year.

With the recent CRTC decision to cut the station's advertising, Lebi says "it would

continued on next page

CUSA Education Office:

Coupar asked to justify job

Susan Atkins

The Education Office's political researcher, Doug Coupar, has accused the trustees of the students' association (CUSA) of "circumventing the democratic process" by firing him without council's knowledge.

Last Friday, Jan. 20, Coupar received a memo from the Education Advisory Committee (EAC) asking him to "produce a report outlining the justification(s) for your continuance as a researcher in the Education Office."

The EAC, made up of CUSA President Ben Lachance, Arts Rep Riel Miller, and Science Rep Tony Charles, asked Coupar to have the report in the following Monday or Tuesday.

In a memo back to the EAC, Monday, Coupar said he would not write such a report. "I do not see it as my responsibility as an employee to evaluate my performance. This is the responsibility of the employer."

Coupar says writing a report to the EAC would be farcical, because the trustees have already said they want him fired.

"I was told by Lachance on Tuesday morning that the trustees had made a decision last week to fire me," he says. "Ben said it was a unanimous decision. So what I'm being told is that we've already fired you, but could you please go along with this EAC thing to make our decision look legitimate."

Coupar says the trustees, Lachance, Finance Com-

missioner Harvey Tepner, and VP Executive Ronnie Lebi are "scheming behind closed doors."

"It's a decision that's been made by the trustees. And the Education Advisory Committee are being made to play it out. And some members of the executive and almost all of council are, I think, in the dark."

At Tuesday's council meeting, Bill Mowat, CUSA's VP Academic, asked for the "Issue to be brought into the open."

Lachance and Miller said the EAC's investigation into the Education Office was "routine". Lachance said that "any structural changes would be brought formally to council." Miller said the EAC "hadn't asked him (Coupar) to defend his position."

Lebi said Wednesday that Coupar is not being asked to justify his position.

When asked why academic researcher, Barb Bailey has not been requested to produce the same kind of information as Coupar, Lebi replied it is a "question of office structure."

"You're looking at one employee only and you're not looking at the other," he said. "They're in the same office but they're two different employees. Apparently, there's a greater understanding of the work being done by one employee than by the other," Lebi said.

Coupar says Lebi, Lachance and Miller's suggestion that the EAC's investigation is merely routine and not a personal



Doug Coupar: "It's difficult for me to understand how they can say to an employee 'Justify your existence...'"

probe is "pure nonsense."

A Jan. 23 memo from Lachance to Coupar reads, in part:

"This is to confirm the result of discussion at the Education Office Advisory Committee's meeting on January 20th.

"At that meeting, the Committee asked you to produce a report outlining the justification(s) for your continuance as researcher in the Education Office.

"This request, quite frankly, results from the fact that the Committee cannot justify your continuance on this job..."

Coupar says part of the problem is both he and Bailey

have no terms of reference and don't know what council wants from them.

But, he says "It's difficult for me to understand how they can say to an employee 'Justify your existence. We can't, so will you please do it for us within 48 hours.'"

It's a typical case of a CUSA hatchet job," he says.

Coupar says he will bring his case to court, if necessary. In his memo to Lachance, Coupar said: "I refuse to accept this type of nonsense any longer. The Office is important enough to me that I am prepared to fight this one out."

Warren Allmand:

Consumer protection bill needs consumer support

Robert Albota

Lobbying by big business is stalling passage of anti-trust legislation in Canada says the federal minister of Consumer and Corporate Affairs, Warren Allmand.

The federal government's consumer protection bill is not getting enough support from consumers, Allmand told an inattentive Rooster's audience Wednesday.

The aim of the legislation is to increase competition between companies, he said, but "the government is not getting enough support by the people it (the legislation) is supposed to help."

He said the legislation, Bill C-13, first tabled in the House of Commons in November, is the fourth attempt by the government to revise the Combines Investigations Act, an anti-trust law.

Allmand said the bill would allow more effective investigation of corporate monopoly and price fixing under the Combines Act, without the need to prove "beyond a reasonable doubt" they exist.

Allmand said consumers don't understand how the legislation

will help them.

He said grass roots consumer advocates and other groups should write more letters to their members of parliament demanding action be taken to pass the legislation.

"All we're getting is lobbying by big business interests against the bill," he said. "This is the fourth time we've tried to get the bill passed without success."

Allmand also said he was encouraged by Tuesday's ruling

by Quebec Superior Court judge Jules Deschênes on the unconstitutionality of parts of the Parti Québécois' language law, Bill 101.

"We believe it's a very important decision in favour of bilingualism," Allmand said, adding he was glad action contesting Bill 101 was taken by Quebecers rather than the federal government.

He said Quebec Premier René Lévesque could not say the

decision was reached by a biased court because Deschênes is considered a Quebec nationalist.

Allmand, the only anglophone minister from Quebec, said there was no need for "extreme" protection of the French language in Quebec. He said he believes less than half of Quebecers feel Bill 101's unilingual measures are necessary.

Allmand who has served as

Solicitor-General, made no mention of the RCMP's illegal intelligence activities.

Asked at the end of the question period to comment on the RCMP controversy, Allmand said he had to leave.

He suggested Rooster's invite Solicitor-General Francis Fox to a lunchtime speaking engagement.

REFERENDUM

continued from previous page

be silly to think CKCU could meet its budget."

The increase or decrease of those funds was the issue that set the referendum in motion.

Three weeks ago Howell circulated a petition calling for a referendum which would decide the degree of CUSA's financial support of the station.

He collected enough signatures to meet constitutional requirements for initiation of a referendum.

A petition signed by 15 percent of the people who voted

in the last election can force a referendum.

Although the petition was later invalidated because some of the signatures were deemed illegible, Lebi says there was enough "pressure" being exerted by students to warrant a referendum.

He says negative views toward the station were not just being shown in the petition, but also in letters to *The Charlatan* and in discussions council members were having with students.

"If I was 100 percent totally convinced students on this campus would vote in favour of the referendum, sure, the referendum would look good for Radio Carleton and CUSA and

might serve some pseudo-ultimate motives," Lebi says.

"But I don't think it's a non-issue. I think it's a real issue on this campus."

"We have been supporting the radio station for a long time and all of a sudden there is an element of controversy. This is an attempt to quell the controversy."

The referendum, according to a budget released by Perley, will cost between \$800 and \$1,000 to advertise and pay the poll clerks.

Howell rejects the referendum as a waste of money because the question has been changed from a scaled question asking degree of support to a simple 'yes' or 'no' question of

support.

Council members decided to survey students' reactions to CKCU as an alternative to a scaled question, Lebi says.

The survey asks students their opinion of the station's advertising policy, programing, news service, and financing. It also asks whether the students believe the station is too remote from the students, and whether CKCU's standards should be higher or lower.

The survey will be handed to students when they vote, but its results will be tabulated by the station and council rather than the chief electoral officer. CUSA and CKCU are not obligated to act on the opinions expressed in the survey.

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Tunnel paintings Male res students "get back" at Women's Centre

Donna Tranquada

Six male floors in residence let everyone know what they think of censorship committees and Carleton's Women's Centre during the Res Week Tunnel Painting Contest last Sunday night.

Six paintings, ranging from letters to the Women's Centre to semi-nude women being harassed by dogs or men, now line the tunnel walls.

Five of the six paintings bear captions which are direct or twisted versions of the slogan "This is sexist and promotes rape."

Last spring members of the Women's Centre painted that phrase on some residence tunnel painting.

Under pressure from the Women's Centre and the Rideau River Residence Association (RRRA), the University last September gave Carleton's Physical Plant Director, Jim Whenham, authority to censor anything in the tunnels.

The president of RRRA, Jim Whitehead, then presented residence students with a proposal suggesting a committee be set up to approve tunnel designs before they are painted.

Students said 'no' to the proposal because they felt their designs would be censored.

The six floors responsible for this year's paintings are first, third and fourth Russell House; first, second and ninth Glengarry House; and second Renfrew House.

Floor members say reasons ranging from defiance of censorship to "getting back" at the Women's Centre are behind the themes and slogans of their paintings.

Censorship was one of the reasons behind third Russell's painting, says floor member Bryan Korenberg.

Korenberg designed his floor's painting, depicting a semi-nude woman with her underwear being torn off by two dogs.

The woman holds a can of spray paint with which she has used to write: "This promotes rape." On the left the caption reads "Third Russell loves Sensuous Censors."

Korenberg says the painting is a direct take-off on the defacing of last year's design which showed a scantily-dressed woman being chased by a group of men.

He says he has received favourable reactions from both men and women about his painting.

"The Women's Centre doesn't have the right to decide what is sexist and promotes rape," he says.

Glen Pearson of second Renfrew, the floor responsible for the slogan "Second is sexist and invites rape," says his floor felt the centre was wrong in what they did last year.

"We just want to get back at them," he says.

Peter Behie of ninth

Glengarry says his floor's painting of a man crawling into bed with a woman was done "in good fun."

Behie says the caption underneath, which reads "This is sexist and promotes rape and we love it," was an afterthought.

"We just wanted to take a dig at them (the Women's Centre)," he says.

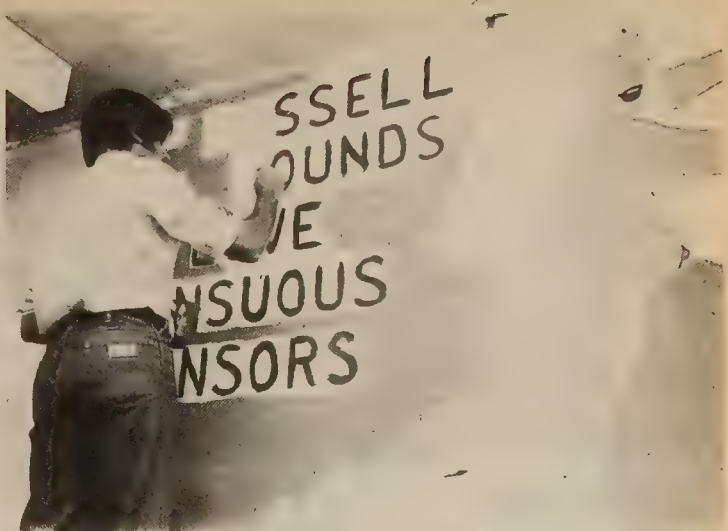
The centre is not planning to take any action against the paintings at the moment, says official spokesperson, Donna Jowett. She says she found the paintings "typically adolescent."

"The Carleton Women's Centre will trust the judgement of the Tunnel Authority," she says.

"If men or women find any particular painting or graffiti offensive, they are welcome to bring it to the attention of the Women's Centre and we'll pass that information on to the authorities."

Whenham says he has not seen the paintings and therefore feels it would be premature to comment.

He says he approached both



One of the entries in the Res Week Tunnel Painting Contest held last Sunday

the RRRA and the Women's Centre last year and asked each group to use discretion in this year's tunnel painting event.

He says Whitehead then indicated he would do his best to keep the paintings acceptable.

The Women's Centre, he says, agreed it would not repeat last year's extreme actions.

"If it (the tunnel painting) is done properly it can be damn good fun, but one sex imposing on another is no longer acceptable," says Whenham.

He says he feels peace in the university community can only be achieved by the students and adds he hopes the Women's Centre and residence students will be able to come to some agreement.

CUSA presidential candidate:

Hara wants more political student council

Peter Howell

Dan Hara kicked off his presidential campaign Wednesday promising a "shake-up" for the students' association (CUSA) and more student involvement in political issues.

Hara, Vice-President Community Affairs in the 1977-78 CUSA executive, also renounced involvement with last year's anti-political Raven party, saying it had all been a "mistake."

Hara is the first presidential candidate to publicly declare his candidacy in the upcoming CUSA elections, scheduled for Feb. 15 and 16.

He made it clear he's dissatisfied with this year's students' council.

Calling council members "Tuesday night critics," he proposed they "start involving themselves in decision-making." He urged the appointment of a general manager of CUSA's financial affairs, so council can spend more time on student issues.

"I'd like to take the tremendous potential that I've seen lying all over the CUSA floor, pick it up, and make our student lifestyle more than books and beer," Hara said.

Hara pledged to restore the "co-ordinative function of the presidency" and encouraged better communication with groups who might feel alienated by CUSA.

He cited residence as one area where CUSA needs to improve its public image and suggested council hold



Dan Hara

meetings there once a month.

Hara also pledged to conduct surveys of campus services like the Athletics Centre to see how useful they are to students.

"By gathering information and weighing it in conjunction with the nature of each service, we can determine what should be kept and what should be thrown away," Hara said.

In answer to a question on the upcoming referendum on Radio Carleton (CKCU-FM), Hara said he personally supports student funding of the station, but would abide by the students' decision in the matter.

Hara has also made library reform a major concern of his campaign.

He predicted overcrowding in the library would squeeze out all study space by 1982. Budget cutbacks would limit the amount of current periodical material available to students, he said, a situation he described as "intolerable."

Ben Lachance, this year's CUSA president, said he isn't giving his blessing to any candidate or party just yet. He does, however, express support

for Hara's campaign. "Working with Dan all year I just have a lot of confidence in him," Lachance said.

Reactions to proposed library cutbacks mixed

Gayle Herchak

The recent proposal to cut back on subscriptions to periodicals at the MacOdrum library by ten percent has been received with mixed response.

The Dean of the Faculty of Arts, James Downey, says the cutback proposal does not concern him.

The important thing to concentrate on, he says, is maintaining the present level of services at the library. The library will have to cope with "tremendous frustrations" in administration if they cut back in staff rather than subscriptions, he says.

In a memo to deans of all departments, the University Librarian, Geoffrey Briggs, said the first step in library cutbacks may be the cancellation of 1,000 periodicals.

His memo was in response to a request by Carleton's Vice-President Academic, John Porter, for all departments to consider how they could facilitate a 10 percent cutback.

The Chairman of Comparative Literature, Christopher Marsden, in a memo to the members of the University Senate, argued

the proposed reduction "will affect all generations of students and professors" because it will decrease the availability of research materials for students at the advanced level.

"This is just the beginning, 'if we have to do this in the first year of the new reality (of inflation), what will come in the next years?' says Marsden.

The students' association's (CUSA) president, Ben Lachance, says the reductions could be of grave consequences for students and faculty.

"Once you stop subscribing to a periodical, that's it, you missed it." He says books would be a more sensible cutback because they can always be replaced at a later date, funds permitting.

"The Ontario Government and Carleton University may have to review their priorities if the library is going to survive," he says.

Marsden says grants from the government are a dim hope of reprieve because the Ontario government plans to balance the provincial budget by 1981 by decreasing spending.

Photos by Jean Kempf

OFS student aid tour stops at Carleton Council members against a demonstration at Queen's Park

Joanne Walton and
Peter Walton

Student's council agrees that the Ontario Federation of Students (OFS) must do something about the proposed Ontario Student Aid Program (OSAP) but can't decide what that something should be.

OFS chairperson, Miriam Edelson spoke to students at Rooster's and to council Tuesday on the pros and cons of the proposed aid program as part of a province wide tour.

"I'm here to tell students where they stand in regard to student aid. As well, I am trying to get students' reaction to the

plan. I am trying to find out what they think we (OFS) should be doing," Edelson said.

Other universities and colleges she had visited have proposed the idea that councils should talk to high school teacher federations, guidance counsellors, and high school students about the financial problems facing students entering post-secondary institutions, she said.

Another proposal was to stage a demonstration at Queen's Park involving post-secondary students and possibly high school students.

Many of the council members

reacted unfavourably to a demonstration. Their reasons centred on the short notice, student apathy, and the amount of work and sacrifice involved for council members in organizing support.

"I have reservations about getting things together on such short notice. It's crucial that we concentrate on summer jobs and employment in general. Therefore we would have to go to Queen's Park with concrete demands," said Arts Rep Riel Miller.

VP External Isa Bakker said she had a mixed reaction to Edelson's proposals.

"Some sort of activity is necessary to gauge concern, but student aid alone is not the greatest mobilizing issue," Bakker said.

UP Executive, Ronnie Lebi, said, "I think we should be more realistic, and worry about student support, not community support. How do you get them interested? I'm not too optimistic."

Earlier on Tuesday, Edelson told students in Rooster's that the proposed limit on eligibility periods was "going to have serious implications for those students now in graduate and professional schools, and anyone who is ever hoping to go on to those programs."

The new plan limits students' grant eligibility to the first four years of post-secondary education.

"The OFS position is that there should not be a limit on grant eligibility. There is not one at the undergraduate level, why should there be one after four years?" Edelson said.

She also criticized the proposed change in the status of independent students.

Under the present program students are considered independent after they have worked for two years, are married, or have been in university for four years.

The new proposal says students must have worked for three years or be married before they can have their income considered for grant eligibility instead of their parents.

The number of years a student has attended university is no longer taken into account.

Edelson said four of the OSAP proposals are "positive."

Under the new program the government will take regional living expenses into consideration.

She said another positive element in the proposal is that unlike the present system, part-time students will be eligible for grants.

The proposed plan will also change the income tax reference. Instead of parents and spouses signing the students' income statement the ministry will check the validity of a statement with a phone call.

The OFS student aid tour will end in a meeting with cabinet ministers on Feb. 9 in Toronto.

Edelson said the OFS will present a brief to the Davis cabinet which outlines student input gathered during the tour.

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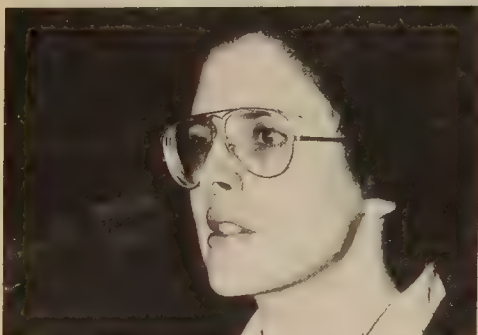
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Miriam Edelson, OFS chairperson

CKCU in search of a news service

Ruth Hanley

Radio Carleton (CKCU) may have a student news service by the end of the school year, says station manager Randy Williams.

Williams says Norm Wright, a radio broadcasting professor at Algonquin College, has agreed to send a letter to the Canadian Radio-Television and Telecommunications Commission (CRTC) saying it is almost certain students from the Algonquin College broadcast course will produce a news program for CKCU.

Wright says he is going to write some kind of letter indicating the college is interested in producing an Algonquin College news program for the station.

But, he says the letter might be a thank you note to Randy Williams for offering the college air time which it will try to take advantage of at the earliest possible time. Williams can then show this letter to the CRTC, he says.

Wright emphasizes the college will only report on its own campus news.

"Lots of people have the idea we are taking over Radio News. We're not... We're just getting involved in Algonquin news for Algonquin people by Algonquin people," he says.

Radio News, a campus news program produced by students in Carleton's School of Journalism as part of their reporting

course, was broadcast on CKCU-FM until last spring.

The program was taken off the air because it was considered of lower quality than the rest of the station's broadcasting.

The School of Journalism still airs the program three times a day on CKCU's carrier current.

The CRTC complained CKCU did not have a student news service in their decision last month to extend CKCU's license only until July 31, rather than the five-year period requested.

Williams says he has also asked Carleton's School of Journalism as well as the University of Ottawa to participate in the news program which he hopes will go on the air before the end of this academic year.

There has been no indication yet whether the universities will accept, says Williams. But he says some Carleton students have come up to the station and offered to help with the proposed program.

Williams says if the University of Ottawa decides not to work on the program, Algonquin or Carleton students will report on the University of Ottawa.

Although there has been no final decision regarding the format of the proposed program, Williams says it is possible the show will be a weekly package of short campus wrap-ups from the three campuses.



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Senate approves mass communication program

Mary Ferguson

A three-year bachelor of arts program in mass communication will begin in September, following Senate approval last month of a proposal submitted by the School of Journalism.

In 1979-80 an honours degree program in mass communication will be introduced.

One of the drafters of the proposal and the future director of the program, Jay Weston, says it is designed for students who do not want to practice journalism, but who want to study the media from an academic viewpoint.

"The course will not be a communication cafeteria course where students can pick and choose the area they wish to study," says Weston.

"It will be a fairly narrow concept of communication and society and the institutional structures involved."

Weston says the new program, which received Senate approval Dec. 22, is based on courses already offered in the first three years of the existing journalism degree.

The present journalism program consists of training in academic disciplines, the development of applied skills of the working journalist, and an academic study of the media.

For the three-year mass communication degree, students will be required to complete a total of six mass communication courses.

They will also have to take introductory courses in political science, sociology-anthropology, and one of economics or philosophy.

For the honours degree, there will be three additional course requirements at the fourth-year level, including an honours essay. These will first be offered in 1979-80.

The fourth-year courses, Weston says, "will be devoted to the critical evaluation of the mass communication literature."

There will also be options for students to take a double major in mass communication and any other arts discipline.

Students who intend to enrol in the program after grade thirteen will be expected to have fulfilled standard arts faculty entry requirements as outlined in the calendar.

Weston says the new program is not expected to affect growth in the School of Journalism. The School's departmental administrator, Judith Poitras, estimates there are more than 600 students currently enrolled in the journalism program.

A journalism professor who was involved in the development of the mass communication program, Tom McPhail, says he expects students in the new program to enrol mainly in second and third-year courses next year.

He says enrolment in the introductory course will be limited to 350.

He estimates a natural drop-off rate will reduce the number heading into second year during 1979-80 to about 100.

At the third-year level he says the number of students will probably drop to 50 and about 15 will end up graduating.

McPhail says students in the mass communication program will be trained to undertake research jobs with such government agencies as the Canadian Radio-Television and Telecommunications Commission (CRTC) and the Department of Communication (DOC).

He says the course will also equip them to continue studies at the post graduate level.

The concept of a mass communication degree is relatively new.

Six other Canadian universities, including the University of Ottawa, offer undergraduate and graduate studies in the discipline. The first program, at Loyola University in Montreal, began in 1965.

Weston says Carleton's program is "long overdue as the study of journalism has been left to informal discussions of journalists and academics too long."

A formal review, to assess the program will take place after it has been in operation for three years.

NDP leadership hopefuls rap OSAP

Bill Stewart

The three candidates for the leadership of Ontario's New Democratic Party (NDP) have accused the provincial government of discriminating against the working class in its student aid program (OSAP).

The candidates, Michael Cassidy (Ottawa-Centre), Michael Breugh (Oshawa), and Ian Deans (Wentworth) made the charge at an all-candidates meeting Tuesday night at the Civic Centre.

They were responding to students' association (CUSA) VP services, Dan Hara's question concerning the Ontario government's proposal to cut off grants after four years of university.

Cassidy said the student aid program in Ontario is "topsy-turvy" because working-class parents pay taxes to support the education of middle-class students destined for good jobs when they leave school.

Breugh said "It stands in my mind as a good example of how firmly entrenched and solidly the Tories in Ontario have things in perspective. Stop and think. If you were a Tory, would you want all those working-class kids to get educated? Hell, no."

Deans said he couldn't understand the government's rationale for denying post-graduate funding. Funding should be available according to the ability to learn, he said, not the ability to pay.



Course Guide Co-Ordinator

CUSA is seeking to fill the position of:

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For further information contact:
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Jan. 30 - Feb. 4 -

The Wolfgang Brothers



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**Contact your Student Services
Department for applications.**

Orientation February 1st, 8:00 P.M. at the Holiday Inn, Kent Street with Enid Weiner.

Interviews February 2nd, Holiday Inn.

EDITORIAL NOTES

letters

CKCU: What you're paying

Dear Editor:

That Carleton students will vote in a referendum of CKCU and give opinions in a survey is constructive and worthwhile; that the students will understand exactly what they are voting for is less sure.

Radio-Carleton is a strange arrangement of expensive technology and individuals, fueled by ego and organized by people (95% volunteers) who sense the importance of, and the opportunity offered by, Radio-Carleton. The denial by the Canadian Radio and Television Commission (CRTC) of the recent license application in fact indicates the special nature of CKCU.

Because of the tight control over broadcasting exercised by the CRTC, Canada has had the CBC and basically two other kinds of radio stations: the commercial variety that puts out popular middle-of-the-road music (over and over again), short news items, obnoxious commercials, time, and the weather; then there are a few community radio stations that deal almost strictly in local issues, but deal with them in such a way that they remain almost inaccessible, from an entertainment and relevance viewpoint, to anyone but those people directly involved. The mandate of Radio-Carleton from the CRTC was that it should be student-run and financed (which it has done) and that it should be innovative (which it apparently has done too well).

Because of the nature of the people that work at Radio-Carleton, it has not developed along the commercial lines outlined above, but neither has it been a colourless billboard of community events. Rather it has tried to portray the Canadian reality as seen through the eyes of individuals who are themselves changing, asking questions, not ready to accept the status quo, in other words, students. It sees the world as being more complex, interesting, and dynamic than the latest hits and a few tidbits of Hollywood gossip.

The CRTC's mandate is to regulate television and radio in Canada, and to see that broadcasting develops in an orderly fashion. Had the CRTC seen itself in control of CKCU's development, it could have granted the new license, stating conditions that CKCU would be bound to follow during the next license period. Instead, because CKCU did not fall neatly into the aforementioned categories, and obviously doesn't want to, the CRTC denied the license and in doing so ironically stated CKCU's potency and validity as a radio station. At no place in the denial document was there any mention of broadcasting not

being good enough, in every case the criticism was that it was too good. The CRTC's argument concerning advertising is glaringly fallacious in two areas: one is that more students acquired radio experience through advertising than in any other area of the radio station simply because advertisements are short and creative and do not require the amount of time that other work does; the other fallacy is that the CRTC failed to recognize that CKCU played an immensely important role in the community by supporting small

community-owned and shops, restaurants, etc., advertising that these people could not afford anywhere else.

What we see then is a small committee of government appointed people, many from commercial radio, saying to legitimate albeit small minority (the programmers, supporters and listeners of Radio-Carleton) that they cannot continue to be a creative, capable, and credible voice in the Ottawa area. The authoritarian nature of this kind of decision should be abhorrent to all people, and particularly

CKCU "a breath of fresh down on the farm

Dear Sir:

At the outlet let me make it clear that this is an unsolicited letter. My only motivation in writing this is to keep a very good radio station with superior programming on the air.

For a year and a half now, the sounds of CKCU-FM have filled our house with fine music and information, first through a portable car radio with tin foil wrapped around the antenna to improve (sometimes make reception), and now that we have our own farm, through a stereo receiver attached to the TV antenna. So imagine my shock when it was announced between Pink Floyd and Frank Zappa that a Carleton student (a journalism student yet) was successful in obtaining a referendum that could possibly remove Radio Carleton from the air.

I shall take this opportunity to blast the short-sighted bureaucratic rigidity and economic unreality of the CRTC's refusal to renew CKCU's licence unless the "commercial" nature is toned down. Obviously Radio Carleton's rival had a hand in influencing the CRTC.

I can honestly say that my wife and I do not find CKCU 'commercial', and I say that as a person who is an avid foe of commercialism in the media.

Just a word about the music on CKCU. Be it jazz (of which CKCU is the only outlet in Ottawa), rock'n'roll, folk, country and western, classical, Indian or Latin American, the music selection is always first

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

class. No computerized, pre-selected pap here. But in telling you things you already know about Radio Carleton.

Perhaps something of which you are less aware is how far beyond the campus, and how much it means to those of us out here. In the cultural wasteland that is the Upper Ottawa and Madawaska Valleys, CKCU is truly "a breath of fresh air waves." Seven years of listening to other stations convinced us of that. And it is this aspect of reaching out to the communities and farms of eastern Ontario and western Quebec

Staffer fed up

Letter to the editor:

I, for one, am fed up with all the negative remarks which have been written about Radio Carleton. Like any organization it is not without its flaws, but I think that its values far exceed those flaws. As an active volunteer and loyal listener, it is not easy for me to sit idly by as a small group of students continuously hurl their grudges against Radio Carleton.

One of the problems with CKCU-FM is that it must be listened to be appreciated. Basically, then, one has to work there to listen to CKCU to accrue all the benefits from it. It is a service which is open to any and every student who would like to participate, but no one can force you. Neither working nor listening to Radio Carleton is particularly easy and here-in lies another one of the flaws. To be a volunteer, you have to give your time and effort. Although this is not always easy, the rewards are tremendous, both personally and educationally.

or

ants.
my privilege to work at
Carleton, but it is the right
students at Carleton to
access to what is a public
the airwaves. I hope
as many students as
will vote and will vote
the referendum, and that
will see their vote both as
for Radio-Carleton and
paration of wanting to
rights that have been
into question.

Ian Petrie
Biology,
Lecturer TSE

air"

me seems the most vital.
ough advertisements and
CKCU my wife and I have
of concerts, exhibits and
ants which have made
idiotic trips to Ottawa very
ple and rewarding. Radio
on must not be prevented
fulfilling this role in the
In the face of the CRTC's
un, it would seem ap-
ate action on the
ity's part to unite behind
Carleton. Please keep CK-
and qualify on the air.
YES to Radio Carleton on
Thank you.

Yours truly
Tony Cowan

with criticism of CKCU

Carleton is not a
ound monotonous,
e-of-the-road radio
It must be listened to to
oyed. Granted, this may
as easy as listening to
radio stations, but, once
the rewards are great. For
interested in all kinds of
news, and public affairs,
AT If these topics do not
you, dial 106.
to Carleton is different,
arposefully so. You may
enjoy all facets of the
nning, but there is
to be something for even
most discriminating tastes.
ck up a schedule and see,
me and visit. Nobody has
een turned away from
Carleton, whether they
come to work or just to
ut more importantly, turn
and LISTEN for a few
I think you may find
quite surprised and
someone attacks Radio
n, they attack 150 people
(included) who work



Journalism students rally to station's support

Dear Editor:

The below signed journalism students agree that Radio Carleton is a viable and valuable service on the Carleton campus.

Many of us have worked at Radio Carleton and have gained valuable experience working there.

Some journalism students have criticisms regarding the operation and policies of Radio Carleton and we urge them to participate in the survey being run in conjunction with the referendum.

We believe student radio is a great opportunity for interested students to experiment and practice in the field of radio broadcasting. We'd like to encourage other students vote "yes" in the upcoming CKCU referendum.

Jim Rosborough
Paul Smith
Rocco Ciano
Jane Taber
Carolyn Bayle
Mary Ferguson
Alex Saunders
Jane Tetley
Bill Allen
Charmaine Gooden
Jim Butler
Susan McNamee
Massey Padgham
Andrea Parker
Michel Cormier
Marianne Tefft
Rowena Cunningham
Mary Deptuck
Bab Balcer
Liz Powell
Susan Gillies
Welam Johnson
Terry Brodie
Angela Sullivan

Neil Bregman
Commerce III

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You can take your engineering knowledge and become a Maritime Engineering Officer in the "today ships" of the Canadian Forces. Ships that are filled with computers and electronics. A whole new world of sophisticated equipment you may never come across in civilian life, which you can learn to master.

With experience, you could also become involved in designing systems for the ships of tomorrow.

You can join the Canadian Forces as an Officer and be paid according to your qualifications and experience. Salary increases and promotion opportunities come regularly as you gain more experience. And Maritime Engineering Officers travel far and wide like all men of the Sea.

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For more information, send details of your training and experience to:

Canadian Forces Recruiting
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Ottawa, Ont.
Tel: (613) 233-4030



GET
INVOLVED
WITH THE
CANADIAN
ARMED
FORCES.

A group of specialist officers will be making a presentation on the Maritime Engineering Classification of the Canadian Forces.

LOCATION: Unicentre, Room 510
TIME: 10:00 hrs, 01 February 1978

Applications are now available for the position of RES FELLOW

The following characteristics are among those considered desirable:

- residence experience
- academic seniority
- academic standing
- ability to relate with others

Applications must be submitted by-
12:00 noon February 17, 1978.
(1978-79)

Potential Graduates

Don't Be Left Out

Every year some students neglect to apply to graduate and find that as a result their names are not on the list of graduates.

Avoid disappointment and embarrassment:
APPLY NOW

Deadline for receipt of applications is February 1.

Applications are available in your Faculty Registrar's Office and should be returned to that office:

Arts & Social Sciences	312 Paterson Hall
Science	212 Herzberg Bldg.
Engineering & Architecture	353 McKenzie Bldg.
& Industrial Design	215 Paterson Hall
Faculty of Graduate Studies and Research	346 St. Pat's
St. Patrick's College	

WE DON'T WANT RADIO CARLETON TO DIE.

In the very near future, the students of Carleton University will be asked, via a referendum, to decide on the continued existence of an FM station on this campus. It is a decision only you, as students, can make because it is your radio station.

With a 'yes' vote this February

1st and 2nd, CKCU-FM will have a mandate to continue to work with and for the students and staff of Carleton University. A 'no' vote will mean the withdrawal of financial support for Radio Carleton by the Students' Association. This support is a crucial condition of the station's licence to broadcast as granted by the Canadian Radio-television and Telecommunications Commission. Simply put, a *no* vote would mean the death of Radio Carleton.

RADIO CARLETON IS:

YOURS:

Radio Carleton is one of the few student owned and operated stations in Canada. It represents a unique opportunity for a community to program as they see fit, not as tradition dictates.

ACCESSIBLE:

Whether you want to come up and work or simply offer some constructive criticism, all you have to do is come up and say hello. That's it.

FINANCIAL:

Radio Carleton has cost students less money in each of the last three years: \$85,000 (75-76); \$65,000 (76-77). This year the students' association has budgeted \$50,000, or 7.4% of CUSA's net revenue, towards the operation of Radio Carleton.

PROGRESSIVE:

Though far from being a mass market station, CKCU-FM has gained an international reputation as a community station which is experimental, creative, innovative, and polished.

FOREGROUND:

CKCU represents a conscious effort on the part of a large staff of volunteers to resurrect radio from the background limbo into which it has been shuffled since the advent of TV. With thirty specialty programs each week, impromptu interviews, and carefully planned musical flows, it is hoped that people who listen to Radio Carleton can get involved.

ASKING FOR YOUR SUPPORT:

Hundreds of student volunteers have worked hard over the years to bring Radio Carleton to its present position. During that time, many have benefited from it, volunteers and listeners alike. There is still an enormous amount of work to be done. Help it happen. Vote 'yes' in the referendum.

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RADIO CARLETON'S PROGRAMME SCHEDULE: This is what it's all about.

Game ends in basket-brawl

Backs against the wall

Luciano DiNardo

Before this year's basketball season began, Ravens' coach Pat O'Brien was quoted as saying, "We're going to be gunning for first place." But after last Friday night's 80-73 loss to the Laurentian Voyageurs, the Ravens find themselves mired in fourth place, the eastern division's final playoff spot.

Carleton's league record stands at one win and three losses and they trail York, Laurentian, and the University of Toronto in the standings.

The Voyageurs were paced by their three American imports, forwards Bruce Burnett and Verrick Cutler, and guard Charlie Wise. The trio, all from the Philadelphia area and duly named the "Philadelphia Connection", scored 73 of the Voyageurs 80 points. Burnett led Laurentian with a game high 30 points. He was extremely tough near the basket and consistently outmuscled various Ravens for lay-ups. He left the game at the 12:43 mark of the second half after picking up his fifth personal foul. Cutler scored 24 and Wise netted 19. Cutler led both teams in rebounding with 12.

Ravens' forward Jon Love scored 23 points in a losing cause. Love played a strong all-round game, connecting on many of his patented long jumpers. He also made three sensational blocks, two of those on shots by Wise. Larry Wilson added 19 points despite sitting out most of the first half with three personal fouls. Pat Stouqua scored 14.

For the tenth time this season, the Ravens clicked on less than half of their field goal attempts from the floor, netting 31 of 63 shots for 49 percent. The Voyageurs, on the strength of their superior inside game, hit 28 of their 47 shots for 58 percent.

Neither team dominated the boards, although at times it seemed Laurentian had the edge. The Voyageurs hauled down 21 team rebounds to the Ravens' 21.

The game, which proved the most exciting contest this year at the Ravens Nest, was marred by a bench clearing incident late in the game following a collision between Cutler and Love.

With slightly under a minute to play and the Ravens trailing 75-71, Carleton went into a full court man-for-man press, hoping to create a Laurentian turnover. An in-bounds pass was lofted to Cutler at center-court and while trying to run under the ball, he collided with Love in mid-air.

Both players wrestled on the floor and both teams left their benches and converged in front of the timekeeper's bench. No

serious punches were thrown, but during the ensuing pushing and cursing, Ravens' head coach Pat O'Brien and center Bill Langford became enraged upon hearing that Laurentian head coach Richie Spears had wielded a pair of scissors during the altercation. O'Brien and Langford had to be physically restrained by several of their teammates.

Ironically, the original combatants, Cutler and Love, were at center court apologizing for each other's transgressions.

The Voyageurs closed out the last 48 seconds by scoring five points to the Ravens' two. As the teams headed for their dressing rooms, O'Brien charged Spears and had to be restrained by Ravens' back-up center Kevin Gallagher.

After the game, Spears denied handling any type of weapon. He said such an accusation was "an unbelievable thing." He also said none of his players handled any weapons.

O'Brien placed the blame for the entire affair squarely on the Voyageurs for being the first team to leave their bench.

"I didn't think there was any

need for the other team to leave their bench," said O'Brien. "The referees (Al Rea and Charlie Diefen) were immediately on the scene. The so-called incident that occurred afterwards and which has not been substantiated, and if it's taken place at all, is extremely sad."

Love later described the whole incident as "senseless." Cutler said he understood why Love went after the ball in the manner he did.

"They were down and they needed the ball," reflected Cutler. "I can't fight anyways. But he was on top of me near their bench and I just wanted to get out of a dangerous position. I could have hit him if I wanted to, but I'm not that type of person."

It turned out to be an unusually rough night for the easy-going Cutler. While talking to Love after the game, an unidentified girl ran up to him and spat in his face. He merely shrugged that off as well.

"I feel kind of bad about it because I know she has to live with that the rest of her life," he said. "I don't think that's the typical Canadian."



Carleton's Don Reid puts on the brakes and looks for an open man last Friday night against Laurentian.

The Ravens entertain the University of Toronto Blues tonight at the Ravens Nest. It's a must situation for Carleton if

they hope to overtake the Blues for third place in the eastern Ontario Division. Game time is 8:15.

Drop two on weekend

Robins' bubble bursts

Beth Clune

The Carleton Robins basketball team ended their two game winning streak last weekend, and are now virtually eliminated from playoff competition.

They lost to York University Friday night in Toronto by a score of 65-55 and dropped another game to McMaster University in Hamilton on Saturday afternoon, 41-29.

According to Robins' coach Hugh Reid, the team will probably have to win all six

remaining games to make the playoffs. One of these games is against the undefeated University of Laurentian, defending national champions. Two of the remaining games are against the University of Ottawa, another of the league's stronger teams.

"However, I think that the first goal is to get out of the cellar," said Reid.

Reid was disappointed with the loss to York, a team Carleton defeated here just a week

earlier. He said that mental errors led to the team beating itself. The Robins gave up 33 turnovers and Reid said this was a major problem. "Maybe the people thought it was just a matter of going through the motions," he said.

Co-captain Carol Hodgins thought the team got off to a bad start. "We can tell in the warm-up how we're going to do...if everybody is keen or not," she said. "Friday night, the warm-up was too long and dragged out. Everyone was tired by the time the game started."

The Robins held their own against York statistically. They shot 32 percent from the floor and 55 percent from the foul line. York shot 37 percent from the floor and 36 percent from the line. Cheryl Pangborn led the Robins with 12 points.

Carleton outrebounded York both offensively and defensively. Rookie Mary Crnkovich led the Robins with ten.

Reid, a local high school teacher flew to Toronto on Friday afternoon to join the team, but because of weather conditions and traffic tie-ups, he missed the first quarter of the York game. Reid said he didn't think this upset the team and if anything they played better before his arrival. Once he arrived, they let up, and "We're not good enough to let up at all," said Reid.

While the Robins dominated the boards against York, rebounding proved to be their downfall against McMaster. "We played pretty good defense, especially the guards," said Reid. "But where we got hurt was rebounding at both ends."

Carleton's tallest player, five foot, eleven inch Cindy Lipomanis had 11 rebounds. Unfortunately, McMaster had four players who were taller.

Lipomanis was also Carleton's top scorer against McMaster with 12 points. As a team, the Robins' shooting was poor. They missed a number of easy shots, including four clear cut lay-ups.

"The shots went in at the very start for us, but wouldn't go in after the first quarter," said Reid. "I'm not disappointed about this game because you're going to hit those days when the ball won't go in."

Carleton meets the University of Toronto here tonight and faces the University of Western Ontario here on Saturday in a non-conference game. If Carleton beats U of T by six points or more, and if York beats U of T in their next meeting, Carleton will finish ahead of both of them by virtue of being ahead of them in point spreads. So the Robins should have no trouble getting up for that game. It could be their ticket out of the cellar.

Photo by B. Onusko



Second University Program

Body and Energy Awareness Course Saturday February 18

This will be a ten-hour relaxing day with learning based on doing.

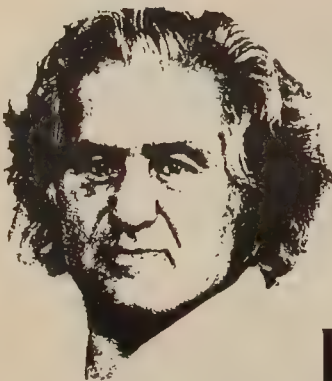
Exercises with massage, reflexology, yoga, relaxation experiences, and aura energizing will come together in a coherent meaningful experience that leaves the student with some skills, basic foundations and ability to personally use what's been learned from this workshop.

Light lunch is provided.

Be sure to wear loose clothing.

The Instructor will be available
for information on
February 3rd and February 18th
from 10 - 2:30 in the Tory Link.

Registration \$10.00, room 401 Unicentre



READINGS BY IRVING LAYTON

FROM HIS LATEST WORK "The Covenant"
Monday, February 6th, 1978 at 8:30 p.m.
University of Ottawa
Medical School Auditorium
275 Nicholas Street

Admission:

Students - 50¢

Non Students: \$1.50

presented by
The Jewish Students Union

CUSA

General Election Schedule

Sat. Feb. 4 0900 hrs.	Campaigning Begins
Mon. Feb. 6 1230 hrs.	RALLY Loeb Lounge
Tues. Feb. 7 1300 hrs.	RALLY Architecture Pit
Wed. Feb. 8 1230 hrs.	RALLY McKenzie Rm. 303
Thurs. Feb 9 1230	RALLY Herzberg Rm. 352
1830	RALLY Unicentre 4th floor lounge
Mon. Feb. 13	RALLY Res Commons
	Level 2 Foyer

Wed Feb. 15 0930-2100 VOTING (see below)
Thur Feb 16 0930-1900 VOTING (see below)

POLLS:

- Loeb Tunnel Level
- Tunnel Junction
- Unicentre Level 1
- Unicentre Level 4
- McKenzie Cafeteria
- Architecture Pit
- Stacie Tunnel Level
- Res. Level 2 Foyer



OFFICE OF THE CHIEF ELECTORAL OFFICER

Dan Perley
Chief Electoral Officer

REFERENDUM

To be held Wednesday February 1,
9:30 a.m. - 9:00 p.m. and Thursday
February 2, 9:30 a.m. - 7:00 p.m.

The following question will be asked:

"On June 27, 1975 the CRTC granted the Carleton University Students' Association Inc. an FM broadcasting license. It is a condition of any student FM radio broadcasting license that student financial support be enough to maintain the station; otherwise the CRTC will revoke the license.

The Students' Association's net revenue (which includes student fees) in 1977-78 is \$670,516.29. The 1977-78 grant to Radio Carleton is \$50,000., or 7.4%.

In light of these facts:

Should the Students' Association continue to fund Radio Carleton, CKCU-FM?"

☐ yes

☐ no

A survey will be conducted in conjunction with the referendum to allow students to express their views regarding programming and funding policies of Radio Carleton.

Dan Perley
Chief Electoral Officer

For Love - Quebec

Mathews' play best GCTC effort to date

theatre

For Love - Quebec
Alumni Theatre
Jan. 18-29

Eric Lewis

A Quebecois song pierces the air as the lights come up on a very simple stage. On the back wall there is a poster reading "La Lutte Continue." Indeed, the fight does go on and for Robin Mathews and the Great Canadian Theatre Co. (GCTC) that fight is embodied in their new play, *For Love-Quebec*.

Based on past performance of Mathews and the GCTC, (ie: last year's production of *Selkirk*), this play had all the potential of a real catastrophe.

Fortunately, it does not live up to expectations. This is, without a doubt, the finest piece of theatre Mathews or the GCTC have produced to date.

Basically, the action takes place in a revolutionary cell (or hideout) in contemporary Quebec. Three terrorists have kidnapped a French Canadian capitalist ex-politician, who has helped break a strike. Two women enter the cell and as the plot develops, the characters examine their identities in terms of their personal relationships, their loyalty to Quebec and Quebec's role in the Canadian political system.

The major themes of the play are, of course, exceptionally political and the performance must be evaluated on two different levels: the quality of its drama and the validity of its political comment. Mathews makes his intentions clear when he writes in the program: "*For Love-Quebec* is a play that should make us ask not only where Quebec has been, and is going, but where English Canada is

and what it must be in the future."

If you find the plot strangely reminiscent of something that happened in 1970, that's because it is. But Mathews' sphere of reference here extends well beyond the Laporte kidnapping. He is dealing with a revolutionary mentality which existed in Quebec eight years ago and flourishes even more today.

If English Canadians are to be able to deal with the present problem in Quebec, they must first understand what is causing the problem. *For Love-Quebec* is directed towards English Canadians and its purpose is clearly to bring a greater awareness of the reasons behind Quebec's desire to separate.

Mathews also uses the oppression of the Quebecois as a device for his blatantly Canadian nationalist attacks on capitalism, politicians, the mafia, and, of course, American imperialism.

The weaknesses in the play are in Mathews' dramatic technique. There is an air of didacticism in the dialogue

which gives one the feeling of being lectured to. The speech is rhetorical at times, but this is toned down later in the play. As with Mathews' last play, *Selkirk*, there is not enough action on stage to make the plot consistently interesting.

The GCTC is a relatively young theatre company and it shows in several small ways. The staging of the play was well done although not elaborate, but the lighting was fairly poor (this may have a lot to do with Theatre A). Two very strong performances are given by Pierre (Dan Warren) and Genevieve (Maggie Nagle) and the play's strengths tend to polarize around these characters.

Pierre is the most radical of the three terrorists. He wishes to kill the prisoner and go out to kill someone else, but, like the protagonist in Hubert Aquin's *Prochain Episode*, one wonders if he can really pull the trigger. There is extensive characterization of this figure and his tragic, yet typically Quebecois family past provides the key to his present identity. It is interesting to note that while he is constantly berating capitalists for their economic exploitation of Quebec, he thinks nothing of overtly exploiting women. In short, he is a classic MCP.

The second terrorist, Leon (Dave Hudson), is a much more realistic Quebec reactionary. He is devoted to the cause but his general outlook is well summed up in his line: "it's time for another beer!" He acts as a balance between Pierre and the third terrorist, Jean-Claude (Robert de Bruin).

Jean-Claude is a rather unconvincing character and one wonders how he got there in the first place. He is a quasi-intellectual revolutionary (U. of Montreal grad) who finds "cheezy wheezies" and "rum babas" more important than the revolution. He acts as a subtle reminder that one has to be emotionally as well as intellectually committed to the cause.

The new role of Quebec women in the struggle for "la survivance" is well depicted in the play. Mathews has expanded on Hemon's *Maria Chapdelaine* figure and the two female characters sharply evince the old Quebec vs. new Quebec attitudes towards women. The new woman of Quebec is no longer an oppressed sex object with 12 children; she is intelligent, and has gained a heightened political awareness.

The new Quebecois woman is shown in the character of Simone (Heather Dick), who is supposed to be a gutsy, down to earth, semi-liberated woman. Although Dick is a good actress, she does not look her part and thus fails to convince. Old Quebec is represented in her mother, Genevieve, who is a very strong presence on stage.

The play ends rather abruptly and at first leaves one unsatisfied. But Mathews' theme is consistent. The plot is never resolved, but then neither is the Quebec question.

The performance is flawed and the script is by no means a Canadian classic. But Mathews does show that he has the potential to be a great Canadian playwright.

The GCTC is a local theatre company which performs only Canadian plays in an effort to promote home grown talent. Their task is difficult, but one cannot help but admire the GCTC and Mathews' objectives.

Two political perspectives on Quebec

John Ramlochand

Last Thursday night (Jan. 19), the National Film Theatre (NFT) screened two documentary films exploring the ideas and passions present in Quebec during the 1976 provincial elections. These two films not only gave us a differing perspective on the elections, but also demonstrated two very distinct styles of documentary reportage.

The first film, *I Hate To Lose*, focuses on the electoral battle in Montreal's Westmount riding. Described as "the riding that could not vote PQ," Westmount goes virtually uncontested by the P Québécois. Three candidates, journalist Nick Auf der Maur (of the then newly formed and now defunct Democratic Alliance), Harold "Shorty" Fairhead (Union National), and George Springate (Quebec Liberal Party) contest the area. Director Michael Rubbo has made his documentary by following the three candidates quite closely: he goes to the behind the scenes strategy sessions, the meet-the-candidate coffee parties, the door-to-door pamphleteering and even to a radio debate between the three contestants.

Ironically the campaign is fought with only a minimal acknowledgment of the surging PQ popularity at the polls. Westmounters biggest concern is how to defeat the P Québécois without voting for Robert Bourassa, then Liberal premier of the province. Springate manages to fulfill this desire by being for the Liberals and against Bourassa at the same time. Eventually he succeeds, but, as the TV broadcasts show, the PQ sweep to victory provincially.

I Hate To Lose captures the feelings of Westmounters as they continually ask the candidates assurances that the "left-wing" Separatists will be stopped. Their disgust with Bourassa, their anger over Bill 22 and their confusion about the policies of the three parties are all quite clearly shown. In addition, Rubbo with some well chosen sequences unveils the

contrived faces of the candidates as they seek voter empathy.

Overall, this is a witty and intelligent film. Rubbo, somewhat whimsically, muses not only over this particular election, but about politicians on the whole. At one point he comments that "a campaign without promises is like a party without booze."

Rubbo noted in the post screening question-answer session that he "agonized over presenting the candidates fairly," however his approach is definitely subjective. He ends up not by taking sides, but by being quite sceptical about politicians in general.

For the most part, there is little commentary in the film. But when there is, it's in the form of a cynical comment (ie: commenting on prospective voters not being at home, the narrator suggests "they may be house hunting in Toronto"), or in the satirical songs of Angèle Arsenault.

Rubbo's style is a kind of personal journalism. He acknowledges his own subjectiveness, but tries to straightforwardly analyze a given situation. For example, Rubbo is able to, through the use of TV broadcasts, give an impression of what is happening provincially, though the candidates are primarily concerned with municipal issues. Thus he is able to paint a larger picture; one that is not confined by simply recording what he sees and hears, but expanded by the analytical nature of his style.

In opposition, both stylistically and in content to Rubbo's film was the second documentary screened, *Nov. 15*. Directors Hugues Mignault and Ronald Brault brought together a number of Quebec film technicians to record the day of this historic election. They were not government financed and the technicians were not paid. Instead they freely gave of their time and have produced a most important document of the PQ victory in Quebec.

The film centres on the election day itself, but it is punctuated by two earlier interviews with a French-Quebecois

janitor and Gerald Godin (who defeated Bourassa in his riding). Nov. 15 builds to a climax with its final sequences of the P Québécois supporters wildly celebrating each victorious candidate, and eventually Rene Levesque's speech in the Paul Sauvé arena.

There is practically no verbal commentary in the film. The different scenes are introduced by a written title. The proceedings have a cinema vérité (or direct cinema, documentary films virtually untouched by the director) air about them.

However, here too, as in Rubbo's film, a definite bias exists. The two interviews are blatantly one sided P Québécois political statements. They do not balance, but support each other in their anti-Liberal sentiments. The directors, after the screening, freely acknowledged being P Québécois supporters. Thus their film, though primarily a record of the day, gives a separatist slant.

The films exist within their own perspectives. While Rubbo (who is Australian born) does not take sides politically, he does, mainly through his commentary and use of music, analyze and express his own viewpoint in the film. Mignault and Brault on the other hand let the events speak for them, but manage to shape and thereby show their own views through the exclusion of a balancing material. Their record of the PQ victory celebration captures what Brault calls "the populist joy in Quebec on the night of the election," but does not attempt to analyze or get beneath that visible surface.

Simply on a political level the two films compliment each other. Rubbo, in *I Hate To Lose*, effectively uncovers the paranoia among Westmounters and their growing sense of alienation within the French-Quebecois society. Nov. 15 portrays very powerfully the intensity and sense of joy many Quebecers feel at the thought of an independent Quebec. Together these films thoughtfully present a polarization of political opinion which exists in Quebec today.

un-classified

Table Tennis Team tryouts - anyone interested in positions consult the Unicentre Games Room poster for further information. Tryouts Sat. 28.

Anyone interested in doing a tunnel painting? Feb. 3rd deadline for names and designs. Contact Sue at 231-3612 for registration and more information.

Student Services Workshop - The following offices will be closed Thursday, Feb. 2nd from 9:00 a.m. and will re-open at 1:30 p.m.: Office of the Dean of Student Services, Counselling Services, Housing Office, Overseas Student Advisory Service, St. Patrick's College Student Services

Aquarium Hobbist - Preferably with marine experience wanted for part-time work, one or two afternoons weekly. Call 731-4931 after noon.

Writing Tutorial Service - offers a series of two-hour mini-courses: Monday, Feb 6 & 13 from 11:30-12:30, Tuesday, Feb 7 & 14 from 9:30 - 10:30, Friday Feb 10 & 17 from 10:30-11:30, 303 Arts Tower

One Girl - needed to share a 3 bedroom apartment with two other girls - Rent: \$102. per month, good bus service, 224-4262

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Hobby Computer Fair - microprocessors, minicomputers, and peripherals on display. 355 Mackenzie, Saturday, January 28 from 2:00 to 5:00. Sponsored by IEEE Student Branch

Wanted for May 1st - to rent 2 or 3 bedroom apartment in older home. Must be equipped, near a bus to Carleton. Call Geraldine at 820-8871 evenings.

Trunk wanted - student seeks durable and spacious, old or new, yet cheap. If willing to unload for less than: \$25. phone Mike 737-0593.

Ski Boots For Sale - Heireling, Ladies 9, Blue, excellent condition (2 yrs). Phone 236-6329 at supertime

The Chaplaincy - is sponsoring a 6 week study group on Christ and Culture. Each Wednesday from 10:30 - noon in T28, T30. Other times can be arranged. For information contact G. Tattire, 231-3646, Paul Merkley, 231-3895.

Prof. Dan Goldstick - lectures Friday, Feb 3 at noon in 209 Unicentre on Social Democracy A Political Analysis.

Interested in doing a tunnel painting? February 3rd, deadline for names and designs. Contact Sue at 231-3612 for registration and more information.

Correction

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How to talk about drinking & driving

to your teenagers

We all know going out is fun, and no parent wants to take away those good times. But these days, with teenagers in and out of cars so much, it's crucial that they understand the dangers of drinking and driving, and that they can avert potential trouble by making the right decisions.

First, set your son or daughter straight on this often-misunderstood fact: beer, wine and spirits—in excess, all three are just as dangerous on the road.

A good way of avoiding trouble is to plan ahead. Suggest that your teenagers review their evening before going out. If they see drinking involved, far better to leave the car at home than to take chances later behind the wheel.

Far better also to say no to a drink, to refuse to drive, or to turn down a lift with an impaired friend than to go along with the crowd and maybe regret it.

You can support your teenagers and give them confidence by letting them know that if they ever need help you'll go for them, pay their cab or do whatever is necessary to get them home safely.

Most important, be a good example. Never drive if you've had even one drink too many. Better still, don't let it come to that. Know your limit and stay within it.

to your parents

If you're not of legal drinking age, don't touch a drop. But if you are, and you drive, then you're old enough to do your part in reaching an agreement with your parents on the subject.

Sure they worry. Because even if you don't drink, others in your group may. The friend driving you home one night may have had too much.

Show that you're equally concerned. Get serious. For instance, what have you read lately about the dangers of drinking and driving? Do you know how much beer, wine or spirits your body can safely handle before your judgment becomes impaired? Do you know the law in your province? And what happens if you break it?

Get the facts and discuss them calmly. Then take the initiative and propose a few family ground rules.

No driving if you've been drinking beyond your limit. (We'll send you a valuable free chart on responsible limits if you write us.) No riding with a friend who's been drinking. And convince your parents if a situation ever turns dicey, you won't hesitate to phone for help.

Finally, remind your parents you're concerned for their safety, too, and that the family rules on drinking and driving apply to them, as well.

Seagram



P.O. Box 847, St. H. Montreal, Quebec, H3G 2M6

THIS WEEK AND MORE

27 friday

For Love-Quebec, a play written by Robin Mathews continues tonight until Sunday in Theatre A, Southam Hall. Admission is \$3.50 for adults, \$2.50 for students and senior citizens. Curtain time is at 8:30.

The Robins and Ravens play the University of Toronto basketball teams tonight at Carleton. The Robins play at 6:15 followed by the Ravens.

The Department of Political Science continues its seminar series today with Professor Colin Leys of Queen's University. The topic is Kenya: capital accumulation, class formation and the dependency debate. The seminar is in A602 Loeb at 2:00.

Captain plays at The Pub this weekend.

Willie P. Bennett entertains at Rooster's this weekend.

Dr. Arthur J. Alexander, senior economist at the Rand Corporation in California will address a seminar on Resource Allocation to Soviet Military Procurement: Decisive Processes and Organizations. The seminar takes place at 10:00 in D390, Loeb.

The Pops Concert tonight at the NAC has the theme Viennese Evening. Tickets range from \$3.25 to \$7.50. The concert begins at 8:30 in The Opera.

A Clockwork Orange, at 7:00 and **The Big Sleep** at 9:30 are the Towne Cinema films tonight. **Wizards** is the midnight film.

2 thursday

Sans Harbour entertains this weekend at The Pub

Marie-Lynn Hammond of Stringband appears in Rooster's this weekend.

The Ottawa Parent Finders Organization is holding a meeting tonight at 7:30 at the Ottawa Public Library, 120 Metcalfe Street. This group offers help and support to adult adoptees wishing to trace their origins and to birth parents searching for their children.

Edna-The Inebriate Woman will be screened at 9:30 at the NFT.

Love and Anarchy and **Taxi Driver** are tonight's films at the Towne Cinema at 7:30 and 9:30.

28

Turbulence will provide the music for a Disco to be held tonight in the Main Hall, Unicentre, at 8:30. Admission is \$1.00.

Last Remake of Beau Geste at 7:30 and **Harold and Maude** at 9:30 are tonight's features at the Towne Cinema. The midnight films are **Reefer Madness** and **Hendrix** at Berkeley.

The IEEE presents a Hobby Computer Fair with a microprocessor display in 358 MacKenzie Bldg, starting at 2:00 today.



Sans Harbour opens in The Pub on Thursday, February 2, for three nights. Admission is \$1.00 with CUID.

30 monday

Ballet Ys of Canada, a Toronto-based contemporary ballet company returns to the NAC Theatre tonight at 8:00. Tickets are \$3.00 for students, \$4.00 to \$5.00 for adults.

Kes, and Thursday's Children, a film about working with deaf-mute children will be shown at 7:30, followed by **Children at School** and **The Loneliness of the long Distance Runner** at 9:30 at the NFT tonight.

Canadian filmmaker Bill Mason, will be showing three films, **Pass of the Paddle**, **Wolf Pack**, and **In Search of the Bowhead**, at 11:30 to 1:30 pm. in 360 Tory Building. Admission is free, all are welcome.

The Man Who Would Be King and **A Man For All Seasons** will be shown at 7:00 and 9:30 at the Towne Cinema tonight.

3 friday

Folk Art of Nova Scotia, a new display at the National Gallery opens today and will run until the end of the month.

Behind the Rent Strike, a film about a 14 month strike involving 3,000 tenants in Kirby, outside Liverpool, and The North Sea will be featured at the NFT at 7:30, followed by **Rank and File** and **Terminus** at 9:30.

Tonight's films at the Towne Cinema are **I Never Promised You a Rose Garden** at 7:30 and **Annie Hall** at 9:30. The midnight film is **The Rocky Horror Picture Show**.

Steve Kennedy and Mark Meed play folk music at the Dominion Tavern every Friday and Saturday night from 9:00 to 1:00. There is no cover charge.

The Christian Young People are sponsoring the Film **Blood on My Mountain** tonight and tomorrow at 8:00 at the Ottawa Technical High School Auditorium.

Housing Problems, and Cathy Come Home will be screened at 7:30 and **A Life Apart**, and **Drifters** will be screened at 9:30 tonight at the NFT.

29 sunday

St. Patrick's College Sunday Movie Night presents **The Return of the Pink Panther** at 7:00 and 9:15 in 100 St. Pat's. Tickets are \$1.00.

La Belle et La Bête, a French film with English subtitles will be shown today at 3:00 at the National Gallery of Canada.

The National Gallery of Canada offers a talk and tour at 2:30 pm on **Some Contemporary American Print Makers** by Carol Kalmacoff.

Fires Were Started, and **Under Night Streets** are the films at 7:30 at the NFT tonight, followed by **This Sporting Life** at 9:30.

The Towne Cinema features **Canadian Shorts** at 1:00 followed by **High Noon** at 3:30, **Lost Horizon** at 7:30 and **Harold and Maude** and **The Last Remake of Beau Geste** at 7:30 and 9:30.

31 tuesday

Feature Flicks presents **The Sorcerer**, tonight and tomorrow in the Res Commons Lounge, at 7:15 and 10:15. Admission is \$1.50.

Liona Boyd, a Canadian classical guitarist, will perform tonight at 8:00 in the NAC.

The NAC presents Al Martino tonight at 8:30 in the Opera. Tickets range from \$5.50 to \$9.50.

Tonight's films at the Towne Cinema are **Harold and Maude** at 7:30 and **The Man Who Would Be King** at 9:30.

There will be an amateur night every Tuesday at Rooster's. All are welcome.

La Grand Illusion will be screened at 7:30, followed by **Land of Promise** and **Today We Live** at 9:30 at the NFT tonight.

1 wednesday

The Speakers Series held Wednesdays at noon in **Rooster's** features **Tom Henghan** of the International Conference on Literature, Science and Contemporary Culture.

The Music Ottawa Concert Series presents **Jennifer Marks**, soprano and **Thomas Coudie**, baritone today at noon in the Banquet Room, at the Chateau Laurier.

The Evening Adventure films at the **National Museum of Natural Sciences** presents **Benjamin, I'm Dependent**, **You're Addicted** tonight at 8:00.

We Are the Lambeth Boys and **Momma Don't Allow** at 7:30 and **Saturday Night** and **Sunday Morning** and **Women of the Rhonda** at 9:30 are tonight's films at the NFT.

Tonight at the Towne Cinema **Taxi Driver** will be screened at 7:30 followed by **Love and Anarchy** at 9:30.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication. Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by Karen Shopsowitz,
Mary Fitzhenry & Sue Craig.

Robert Frank

In search of America

Robert Frank
NFB Photo Gallery, Kent St.
Jan. 20 - Mar. 26

Peter Rosenberg

"And they've all come to look for America," sang Paul Simon.

The search for America is a longstanding theme in American art, dating back at least to Huckleberry Finn's voyage down the Mississippi. More recently Jack Kerouac looked for it on the road; Hunter S. Thompson sought it in Las Vegas. Dylan checked out Desolation Row.

In the 1950's a Swiss immigrant named Robert Frank went looking for America too. The resulting photographs, assembled in a book entitled *The Americans*, are one of the photographic milestones of that decade. Along with the pictures of Walker Evans and Eugene Atget, *The Americans* established a style of photography known as "social landscape," and, in the process, Frank's reputation as a historically important photographer.

The Americans brings to mind Hunter Thompson's touchstone phrase, "Fear and Loathing." In a review of *The Americans*, Walker Evans, himself a source of inspiration for Frank, said, "That Frank has responded to America with many tears, some hope, and his own brand of fascination, you can see in looking over... his pictures of people, of roadside landscapes and urban cauldrons and of semi-living, i.e. semi-satanic children. He shows high irony towards a nation that generally speaking has it not."

Shortly after *The Americans* was published, Frank abandoned photography for film, though he still dabbled in the former from time to time. One instance of dabbling resulted in the cover for the Rolling Stones' *Exile On Main Street* album, which used some of the photographs from *The Americans* in the design. The work on that album likely led to *Cocksucker Blues*, a film the Rolling Stones commissioned Frank to make of their 1972 tour, but which is still under litigation.

The National Film Board retrospective, **Robert Frank**, is chronologically complete. It begins with examples of his work before he came to America in 1947 and devotes the bulk of its space to his work in the 50's, as it should. It also contains a

few photo-collages of Cape Mabou, Nova Scotia, Frank's home since 1969. A final feature of the exhibition is the showing of *Keep Busy*, a film Frank made in Nova Scotia in 1975.

But the exhibition is seriously flawed. Martha Hayes, one of the members of the NFB's Still Photo Division, said the idea for the exhibition stemmed from the NFB's purchase last November of Frank's Mabou collages. But in putting the retrospective together, the NFB did not properly present Frank's important work, his 50's photographs.

The pictures taken from *The Americans* do not communicate the collective impression of that work; they are merely fragments drawn from it. Therefore the vision on which Frank's claim as a great photographer rests, is missing from the exhibition. Without it, the exhibition becomes an academic appendix to those already familiar with *The Americans*.

Of course, the exhibition is not bad; it could hardly be that considering it is Robert Frank's work on display. There are occasional sparks of genius present. The picture of the tuba-headed musician is self-contained. And the last picture in Frank's London series, actually taken on the ship prior to his arrival in New York, becomes a premonition of the work to come.

Frank's work after *The Americans* does not have the same force of vision. The collages of Cape Mabou are nice, but I wouldn't care to muse over just why the landscape views have been put together in collages instead of being taken (or printed?) as one single picture.

Another photograph of two of his 50's pictures drying on a clothesline might have been an amusing refusal by Frank to take himself too seriously had he not also pinned a sheet with "Words" printed on it as well. Instead Words becomes an ascription to the more recent practice in photography of adding words to a picture for extra metaphysical significance.

It's too bad that Frank thinks them necessary to his photographic work. His best work had a force and directness rarely equalled in photography; his pictures clearly imparted a message without having to resort to words.

The retrospective, though uneven, is still worth seeing. Frank's individual photographs are well beyond much of the work of more recent photographers.



DEEP SNOW:

Warm feelings about winter camping

Volume 7, Number 20 February 3, 1978

THE CHARLATAN



REFERENDUM RESULTS:
88% vote
to keep CKCU

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OPENS SOON AT A THEATRE NEAR YOU

THE CHARLATAN

Volume 7, Number 20
February 3, 1978

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Coupar resigns to end controversy

Peter Howell

Doug Coupar, political researcher for the students' association's (CUSA) Education and Research Office has resigned because of the controversy he has brought to the office.

In his letter of resignation submitted to the CUSA trustees, Wednesday Coupar wrote: "My resignation should serve as a way of separating discussion of personalities from the examination of the day-to-day functions of the office and its long-range goals."

His resignation is effective Monday.

Coupar has been the centre of controversy recently over his handling of the political activity portfolio.

Coupar terms his departure "a negotiated resignation" designed to ensure a "calm and rational discussion" of the Education Office's future.

"The primary reason I'm resigning... (is to let) discussions of the office and its future take place without some of the controversy I'm drawing into the office."

Last week he had threatened to take the CUSA trustees to court for "circumventing the democratic process."

On Jan. 20, Coupar received a memo from the Education Advisory Committee (EAC), a body struck by CUSA to investigate the Education Office, asking him to "produce a report outlining the justification(s) for his job as researcher."



Ben Lachance

Coupar said the EAC, made up of CUSA, President Ben Lachance, Arts Rep Riel Miller, and Science Rep Tony Charles were being used as pawns in a move by council trusts to have him fired without council's knowledge.

The council trustees include Lachance, Finance Commissioner Harvey Tepner, and VP Executive Ronnie Lebi.

Lachance said Coupar's job had been under review because he hadn't "adapted to the working environment of CUSA" as effectively as Barb Bailey, the Education Office's Academic Researcher and Coupar's former co-worker.

"He wasn't producing what we were expecting, plain and simple," Lachance said. "It's hard to work for CUSA. Very difficult."

The terms of reference for Education Office employees were presented to council this week.

Coupar contends council's dissatisfaction with his work lies in its reluctance to accept advice or direction from anyone other than a council member.

"I just feel the executive and council have a lot to learn about organizing people," says Coupar.

He says his job often involved controversial issues that left he and other council members at odds. In contrast, Bailey's job is more "integral", Coupar says, reducing the potential for council and Education Office infighting.

Coupar says he approached Lachance this week offering to resign in exchange for a promise the Education Office would be

safeguarded by a CUSA constitutional amendment.

"They (the trustees) might have seen it as an ultimatum. I don't think of it in those terms," Coupar says.

"But I made it very clear to him that unless these concessions were made, I intended to stay on."

Lachance says he told Coupar he would fight to keep the Education Office, and its two-person staff. He says he also promised to hire a replacement for Coupar, pending the success of the constitutional amendment when it goes before council.

"I gave him my commitment that, as long as I'm around, the two positions will be carried on and I'm ready to fight for that," says Lachance.

In the meantime, Coupar says he intends to complete a series of radio programs on student issues for Radio Carleton (CKCU-FM), and collect unemployment insurance.



Doug Coupar

Night on the town

Res executive forced to pick up tab

Theresa Wallace

Members of the Rideau River Residence Association's (RRRA) executive have been told to pay back the \$400 they took out of association funds for a night on the town.

A motion requiring the eight executive members to each pay back \$50 was passed at a seven and a half hour RRRA meeting Sunday.

The money was spent Jan. 14 at the executive's annual dinner held this year at the Banana Boat Restaurant on Carling Avenue and at a concert afterward.

Last year's executive spent between \$70 and \$80 on their outing.

Executive members Jim Whitehead, Rob Woodman, Roy Hardy, Bryce Soto, Fred Pelletier, Sharon Bolger, Mike Gore and Diane Holland ran up this year's bill.

Another motion to put a \$150 ceiling on future annual dinners was also introduced and will be voted on at next Sunday's meeting.

The residence newspaper, The Resin, quoted a waiter at the Banana Boat Restaurant as saying the executive ordered one King Crab (11.95), one seafood platter for two (39.95), five Surf 'n Turf (11.95), plus shrimp cocktail, onion soup, Spanish coffee, and three bottles of \$32 a bottle champagne.

"It was amazing. I never had a table like that," the waiter told The Resin.

Rob Woodman, the financial

comptroller and one of the diners, didn't remember how much money he took with him to pay the bill, but he thought the expense was justified and said he had "a great time."

After dinner Fred Pelletier, VP of Food Services, bought a round of cigars and the group headed off to see "The Force", a concert at the University of Ottawa.

Residence council has asked Woodman to make up a budget for the rest of this academic year. RRRA does not have a budget. Woodman says when he took over as comptroller in September he knew very little about the operation and because of that he had great difficulty.

Woodman says Rob Hickey, last year's comptroller, was the

first to keep an accurate set of books.

"There tends to be an inconsistency with the books. Last year the budget was subject to great change."

The RRRA receives \$23,000 in residence fees from the university. Revenue from college houses and the arcade brings the annual budget up to about \$46,000.

CKCU given mandate to continue

Janet Selman

Radio Carleton (CKCU-FM) has been given a strong mandate to continue broadcasting.

A mid-week referendum on student funding of CKCU saw 88.3 percent of students who voted, vote in support of

continued students' association (CUSA) financial support.

The station's licence says it can't operate without student support. The final results, released last night, show that 2,231 of the 2,526 who voted wanted funding to continue.

Only 11.2 percent voted against continued funding. Less than one percent of the ballots were spoiled.

"Everyone at Radio Carleton is extremely happy, 88.3 percent is just right," says the station's manager, Randy Williams. "Now we have no problems. This will give a lot of impetus to new programs, morale and spirit."

"The results speak for themselves," says CUSA President Ben Lachance. "I was glad to see students turned out in good numbers. The fact that over 1600 students voted the first day is a good indication students are interested in this issue."

In a referendum on the \$100 tuition fee hike last year, 1,770 students turned out to vote.

Both Williams and Lachance say the survey, which accompanied the referendum is very important.

The survey asks students their opinions of the station and how it can be improved.



Hara off to head start

CUSA presidential election a two man race

Ruth Hanley and Stephen Cole

There was a mix-up at the starting gate but the students' association's (CUSA) presidential candidates are off and running.

Two candidates, VP community affairs Dan Hara, who has present CUSA president Ben Lachance's unofficial endorsement, and Richard Ellis, an engineering student who says he has commerce and engineering society support, are in the race.

Both, however, have yet to be validated by Chief Electoral Officer Dan Perley. That decision will be announced at a

press conference today.

Ellis says Hara had got off to a false start in announcing his candidacy at a Jan. 25 press conference, three weeks before the Feb. 15-16, CUSA elections.

Under section 11.2 of CUSA's new constitutional amendments, candidates are not allowed to start their campaigns until 11 days before the elections.

Perley, who had given Hara permission to announce his candidacy on Jan. 25, dismissed Ellis' complaint on a technicality. Perley said the new amendments did not come into effect until Jan. 27, two days after Hara's press conference.

Hara's early start in the race will not have any effect on the outcome of the election, Perley says. If he thought it would have an effect, he says he would have penalized Hara in some way, such as forbidding him to speak to the media for a certain period of time.

Hara accused Ellis of "sheer cowardice" in filing the complaint. "He wanted me decertified so he could be acclaimed," Hara says.

Ellis has been involved in the engineering society for the past three years. He says he decided to run because the present council wasn't representative of students.

"The present students'

council does not seem to be doing anything for the students they are supposed to represent," he says. "Engineering students have put \$30,000 into CUSA this year and so far they have received about \$1,000 for social events."

The clubs and societies on campus are being "stifled" because they do not get enough money from CUSA, says Ellis. People are apathetic and don't join clubs because they are

continually frustrated in their attempts to do something, he says.

"I've never believed in apathy and I think it's an excuse for people who cannot get students involved," says Hara.

Hara commits himself to the concept of the Ontario Federation of Students (OFS) and the National Union of Students (NUS).

"There is a need for these organizations to stimulate

students, especially with today's governments" he says.

Ellis says he's in favour of student participation in NUS and OFS.

"But I'm against dumping money outside the university. I wouldn't give money to political groups outside of Carleton."

This year, council has given \$100 to the Ottawa coalition for full employment and \$50 to the Canadian enquiry into human rights in Chile.



CUSA CEO Dan Perley

Carleton committee to demonstrate against unemployment

Leslie Bell

A Carleton committee on unemployment plans to participate in a demonstration being held by the Ottawa Coalition for Full Employment.

The demonstration is scheduled for Feb. 13 at the opening of the Federal Provincial First Ministers' Conference on the Economy, at the Conference Centre on Rideau Street.

Spokesman for the Ottawa Coalition, Steve Jaelly, says the organization was formed last October to pressure government and corporations into doing something about unem-

ployment.

He says the group is trying to counter extensive propaganda by government, backed by corporations, which blames the working class for the unemployment problem.

Carleton's group, formed last November, is called the Carleton Working Committee on Employment. Isa Bakker, a member of the committee, says the main purpose of the organization is informing students of the employment situation and the need for action.

In a pamphlet entitled "Is There a Job After Graduation?"

the committee says its goals are "to provide a collective forum at Carleton University to deal with the crisis of unemployment, to inform students of the facts, to seek short-term and long-term solutions to the crisis," and "to take action toward proposed solutions through lobbying or other available means."

Jaelly says the coalition has planned a "counter-conference" the same day as the demonstration. Although plans are not yet finalized, he says the conference will likely consist of workshops on various aspects of the economy and unemployment.

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No more breakfast

Fine proposed for res dropouts

Jane Tetley

Students living in residence next year may be forced to pay for breakfasts separately and face fines if they move off-campus before the end of the school year if a proposed Housing Office budget is accepted.

According to the proposal presented to the Rideau River Residence Association (RRRA) council two weeks ago, students who want to eat breakfast will either have to join an à la carte Breakfast Club or pay cash.

Breakfasts are included in this year's meal plan which allow students to eat as much as they want at each meal.

The new proposal will force students who want to eat breakfast to choose one of three separate plans costing \$60, \$100, and \$150.

Details have not been worked out but students will be issued something indicating how much credit they have left on the plan they have chosen. Instead of the all-you-can-eat policy, students will be charged for each item they take for breakfast.

If they use up the total amount allotted in their chosen plan before the end of the year, they will have to pay cash for each breakfast.

The proposal also calls for a \$150 fine for any student who withdraws from residence before April.

If the student continues full time studies at Carleton, he will be forced to pay for his room until a replacement is found.

The budget must receive approval from the residence council. Council voted to form an ad hoc committee to look into alternatives.

The Director of Housing, Dick Brown, defended the budget at a meeting in residence last Thursday.

He said even though energy conservation programs have been introduced, heating costs will probably rise 20 percent next year.

He estimated only half of the students currently in residence eat breakfast and said it was the logical place to cut costs.

"I get it. Fees only go up if you're hungry," one student told him at the meeting.

Brown's reply was the end of Saturday night steak, fresh fruit, or the all-you-can-eat policy would irritate more students than the breakfast proposal and save less money.

He said cutting back on breakfast would save \$118 per student.

Brown also said making students financially responsible for their rooms is "mandatory" if residence costs are to remain stable.

"We're trying to discourage those students who use residence as a camping ground in September until they find an apartment," he said.

There are now about 50 rooms in residence. Brown said while students aren't leaving residence at a faster rate than past years, this is the first year there isn't a waiting list.

Students at the meeting called the \$150 fine "excessive" and suggested students leaving residence have the option of paying the fine or finding a replacement.

"What happens if we discover we can't afford to live in residence?" one student asked. "We won't be able to afford to move off-campus either. We'll be hostages."

Other budget cut proposals include closing residence for one week during the Christmas holidays.

Brown said that would reduce security costs. He said

arrangements could be made for foreign students who stay in residence over the holidays.

The budget also suggests the residence orientation week, held in September, start two days later than it normally does

to avoid paying staff holiday rates during the Labour Day weekend.

Reductions in staff, stepped-up energy conservation programs, and higher summer conference rates have also been

proposed.

Students living in residence this year pay \$1,792 for a single room and \$1,665 for a double.

The new proposal calls for a slight reduction of \$3 for a single room and \$9 for a double.



Regulations smack of racism

Foreign students ignore restrictions

Jo Anne Walton

The National Union of Students (NUS) has charged that proposed federal restrictions on foreign students in post-secondary institutions "smack of racism."

Many foreign students at Carleton are not disagreeing with the sentiment—but they aren't protesting either.

The executive secretary of NUS, Dan O'Connor, says "we officially oppose" the restrictions which are expected to become law April 1 under the new Immigration Act.

"The overall approach of the government tends to make foreign students the scapegoats for a suffering Canadian economy," he says.

VP external of the students' association (CUSA), Isa Bakker, says CUSA has not yet taken a stand on the act because council has been preoccupied with student aid and cutbacks.

"We have really ignored the foreign issue to a large extent this year," Bakker says. "It's really unfortunate that some of the foreign student organizations haven't reacted against the act."

She says foreign students have not protested to council.

Regulations under the new law will require foreign students to obtain special authorization to study in Canada before they arrive.

Once enrolled they will also be unable to change faculty or institutions without permission from an immigration officer.

Both the president of the World University Services of Canada (WUSC), Josef Ishmaell, and vice president of the Chinese Club, Clara Yang, say foreign students in their organizations don't like the

restrictions.

"It's minimizing interaction with foreign students. I can't see any positive things coming out of it," Ishmaell says.

However, both say they have not been approached by club members wanting to protest the restrictions.

The Assistant Dean of Student Services, Woody Morley, says he has not received any complaints from foreign students.

He says he does not believe the new regulations impose hardships on the students.

"A lot of students already have their visas. I don't see that they'll be affected," Morley says.

There are 412 foreign students at Carleton. They will not be affected by the requirement that any foreign person live outside the country before applying to a Canadian university because they already have student visas.

But Carleton's statistician, Bill Pickett, says between 100 and 200 foreign students wishing to go on to post-graduate studies at other universities or to change undergraduate programs will be restricted because they must first receive permission from an immigration officer.

A spokesperson for the Department of Manpower and Immigration, Michael Watts, says too many foreign students are applying to one university or

college and then "jumping around from one school to another" when they arrive in Canada.

Watts also says "too many abuses of the law" by foreign students, have led to the requirement that students get special authorization to attend university before they arrive in the country.

He says people are coming to Canada on the pretext of a visit and then become students so they can remain in the country.

Yang says Chinese Club members find the act "very discriminating."

It's very restrictive when you arrive and can't change.

continued on next page

Provinces get power to restrict immigration

VICTORIA [CUP] — Ottawa will allow provinces to place further restrictions on international students, federal Manpower and Immigration Minister Bud Cullen announced Jan. 17.

Cullen told a joint meeting of provincial education and manpower ministers here that some provinces "might want to suggest that no student, whether they be destined to public or private institutions, be admitted to their province without their express approval."

He said he would be "quite prepared to include such provisions in any immigration agreement with any province."

Quebec Education Minister Jacques-Yvan Morin, whose department is considering differential fees for international students, said "with respect to foreign students,

Quebec is in general agreement with the federal government."

Differential fees for international students have been instituted in Ontario and Alberta.

Cullen said the new Immigration Act and its regulations, scheduled to become law April 1, are "an excellent example of how federal-provincial collaboration can produce a mutually useful result."

The new immigration legislation will require visa students to obtain special authorization before they arrive in Canada, "and once in Canada, they will not be able to change faculty or institution without the formal approval of an immigration officer."

"We hope that this will terminate the practice of foreign

students shopping around among Canadian institutions," Cullen said.

The "tighter immigration control" will also allow provinces to plan enrolments more effectively, he said.

Cullen also stressed a "need to keep a close watch" on the number of foreign teachers being admitted to Canada, because of the rising number of unemployed education graduates.

The number of foreign university teachers admitted to Canada, according to Cullen's own statistics, has decreased in all provinces over the last four years.

In 1973, a total of 792 immigrant teachers were admitted to Canada, while last year only 364 teachers were admitted.

Future even bleaker

MacOdrum library worst in province

Anne-Marie Smart

Conditions in the MacOdrum library are the "worst in Ontario" and predictions for its future are "even bleaker," says the academic researcher for the Education Office, Barb Bailey.

At Tuesday's council meeting, VP Academic of the students' association (CUSA), Bill Mowatt, proposed forming a five-person committee to study

library problems.

Mowatt said the committee would look at library budget cutbacks and ways to improve working and user conditions. The committee will be made up of two undergraduate students, one graduate student and two faculty members, he said. Council is scheduled to vote on the proposal at next week's council meeting.

Bailey says a proposal to cut university spending by 10 percent because of decreased enrolment will have a "drastic effect" on the library.

University Librarian, Geoffry Briggs, says 1,000 of the 15,000 serials in the library will have to be dropped, reducing the budget for serials by \$60,000.

The ten percent proposal was suggested in a memo drafted two weeks ago by Carleton's VP Academic, John Porter, and sent to all department heads.

The library now operates on a total budget of \$4 million. The cutback will reduce spending to \$3,600,000.

Assistant Librarian, Verna Wilmeth, says the library now has enough study space to accommodate 2,000 students, but says if it follows Ontario university library space guidelines, there won't be any study space left by 1982.

Briggs says a suggestion to store books would not be an effective way of creating more space in the library.

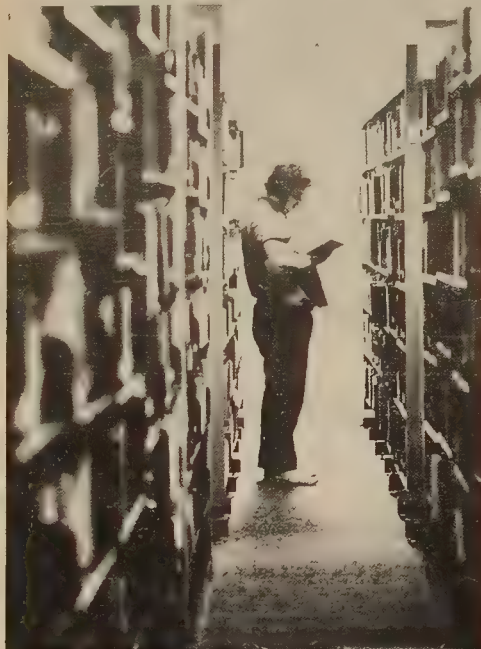
He estimates it would cost \$200,000 a year to store books in trailers or warehouses off-campus.

"A ten percent budget reduction makes the consideration to store impossible," he says.

Chairs and books will have to be moved closer together, than they should be, he says, in order to create more study space.

Wilmeth says the library does have a responsibility to support academic programs.

"Even with the current space problems, we will not reduce the number of books purchased," she says.



Students' guinea pig days over

OTTAWA [CUP] — A federal report on ethics in human experimentation says students should not be intimidated or offered inducements to participate in research on their bodies.

The report, issued Jan. 18 by the Medical Research Council (MRC), becomes policy for all university and hospital research facilities that are funded by it.

Virtually all of the groups experimenting on human beings in Canada will be covered by this policy, says an MRC spokesperson.

The report says students would "appear to be ideal subject populations" and may be under pressure to consent to serve as research subjects.

Both groups are often better informed about the projects, are closer to the site of experiments and often follow uniform or daily routines which make them ideal for many experiments, it says.

The MRC says no inducements should be offered to make the person serve as a subject and "for students, no better marks or more favoured treatment" can be suggested.

For the first time the general public will be guaranteed a

place on local ethics committees at universities and hospitals so research can "be assessed according to the community's sense of proper conduct".

New regulations have also been introduced to limit and control the use of children in any experiments.

Rules have also been established for research on pregnant women. Research on living foetus is expressly forbidden.

The working group on human experimentation was

established in 1976 and was composed of eight people from various university departments of medicine, religion, genetics, and law.

According to the council, the group was concerned "with ensuring that experiments involving human subjects are performed only with full recognition of the rights of all human beings."

One of the authors said he hoped "a heightened sense of moral awareness" would come as a result of the report.

FOREIGN STUDENTS

continued from previous page

faculties. Foreign students may be a burden on the taxpayers, but why shouldn't they be able to change courses? I don't see the point," she says.

The president of the Pakistan Club, Selma Siddiki, says she feels this measure is fair.

"People are coming over to go to school and marrying someone in order to stay in Canada.

"I think the system is just and I'm sure whoever meets the requirements won't have any problem being accepted.

A third measure will not affect Carleton's foreign students unless they want to attend a school which does not grant degrees. Institutions not offering degrees will be barred from accepting foreign students.

Watts says the immigration department received protest from various interest groups when the act was passed and he expects some legal problems before it is scheduled to become law in April.

She had to marry him.
She was too embarrassed
to have him as a date.



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New res president wants more accessibility to RRRA

Donna Tranquada

Residence students elected Eric Hutchison as the 1978-79 president of the Rideau River Residence Association (RRRA), Tuesday.

Of the 1,297 residence students, 722 cast ballots.

Hutchison captured 339 votes, leaving his opponents, Katie Edighoffer, Roy Hardy with 258 and 124 votes respectively.

Fourteen ballots were spoiled. The 22-year-old commerce student and residence fellow says the first thing he will do when he takes office on March 1 is set up an "efficient executive."

"I've got to work hard on that because there is a lot of qualified people around. If you don't have a good executive to work for you nothing will get done properly," says Hutchison.

"Applications will be accepted immediately."

He says he wants to see the students governing residence and feels increased communication, accessibility, and feedback are the key.

"This place has to be run by 1300 students not 26."

Hutchison says the first problem is the relationship between each floor and its representative.

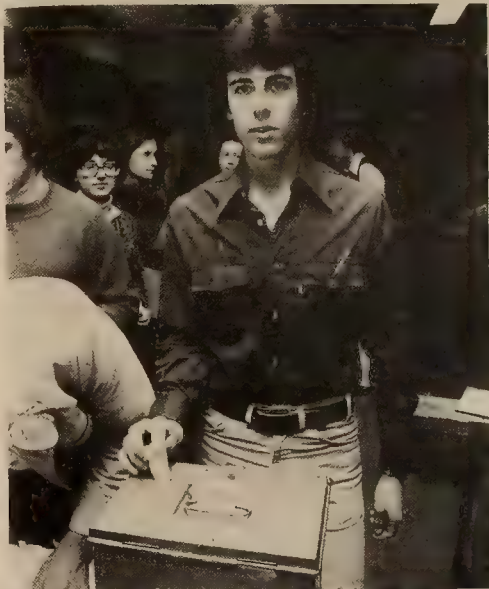
The RRRA council is made up of an eight member executive and 26 floor reps, one from each floor.

Hutchison says there is a communication gap between council and floors. The floor reps are not consciously negligent, he says, but they are not aware of their duties.

"A floor rep handbook will be formulated over the summer," he says. "It's got to include everything from the constitution to information in the *Communitas* (the Res handbook) to helping them determine the best way to achieve their function properly."

Hutchinson says he would like to see the residence newspaper, *The Resin*, expand its content to include upcoming events listed two to three weeks in advance. Students would be able to plan their schedules around the events and attendance would probably increase, he says.

To promote executive accessibility, Hutchison says he will try to enforce compulsory office hours for each executive member when any student will be able to meet with the executive.



New RRRA Inc. President **Eric Hutchison**

Publicist to resign if forced to return fee

Theresa Wallace

The publicity chairman of the Rideau River Residence Association (RRRA), Bryce Soto, says he will resign if a motion before the RRRA council ordering him to return an \$80 artists' fee is passed.

Soto paid himself the \$80 for designing four posters for Residence Week. He was asked to account for the money at last Sunday's RRRA meeting.

"If this motion is ram-rodded through in the fever pitch of a witch hunt, I will hand in my resignation immediately," Soto says.

Soto's term of office expires March 1.

Soto says on Jan. 10, Roy Hardy asked him to make five posters for Res Week. Since he had worked as a graphic artist for a summer before coming to Carleton, and since he didn't feel there was enough time to call another artist, Soto did four of the posters himself.

Sandra Campbell, Res yearbook editor, did the other poster, but she did not get paid because, Soto says, "it was part of her job."

Soto says he spent between 26 and 30 hours working on the posters.

"Last year I was paid \$25 to do a poster for the Res formal. I was already in office then. I accepted this as normal procedure," Soto says. "I did the four posters this year for \$80 because I felt it would be ridiculous to charge \$100."

Soto receives a \$550 honorarium for his job as publicity chairman.

He says the current controversy is a direct result of his job being poorly defined. He says he asked for a formal job description last March but did not receive one.

"I don't see how I can be held responsible for the lack of guide lines in the constitution," he says. "Either they run the association like a business, or the way it is now - a pseudo-political circus."

Soto says an accusation by one of the 75 students at Sunday's meeting that the posters were copied from another artist was false. "That is nonsense. They were based on drawings in books, but they

were in no way direct reproductions."

He says press coverage of Sunday's meeting may hurt his job possibilities when he graduates. "It is being blown all out of proportion. It seems people view Carleton as some kind of scandal capital."

A story on Sunday's council meeting was carried Monday in *Ottawa Today*.

Roy Hardy, programmer for the RRRA council, says floor reps will discuss the motion to make Soto pay back the \$80 with residence students. Next Sunday the floor reps will vote.

The RRRA council is made up of the eight person executive and 26 floor reps.

Hardy says, "the usual practice is that artists have been paid for their work, but obviously it's a case of whether or not it is within Bryce's rights to pay himself. That is what the council has to decide. The floor reps are going back to their floors, and in the end it will be the people who will make the decision."



Prohibition hits Panda

Peter Unwin

The fear of adverse publicity and spectators getting hurt have led Carleton's Athletic Board to ban liquor from all home games. This includes next year's Panda Game, which is hosted alternately by Carleton and the University of Ottawa.

As it stands now, there is no reason why students can't consume liquor at the game when the University of Ottawa hosts it. "If all we're doing is providing an outdoor alcohol bash for the students, maybe we should consider dropping the game," says board member and coach of the football Ravens, Bryan Kealey.

"I'm not against partying but what's happening in the stands is a bit much."

Kealey says attendance is not a major concern. "If we lose a thousand students, that's just less damage done. We're losing money," he says. "We end up spending our gate receipts on damages."

"It used to be the kids bought their cases of beer right across the street and bring them into the game. We put a stop to that a few years ago," says Kealey.

"Now people are protected physically against flying bottles, but we've still got the problem of wine-skins and soft containers."

The Dean of Student Services and member of the Athletics Board, Norm Fenn, says anyone attempting to bring liquor into the game in a wine-skin will be turned away. He admitted it would be almost impossible to stop everyone from bringing



Dean Norm Fenn

liquor to the games.

"The same sort of thing was tried at Western University (in London) and the students ended up using syringes to put vodka into oranges," he says.

"It's necessary to show leadership in the matter. This is the first time a representative body has come up and said, alright, this is enough."

Fenn says he hoped it wouldn't come down to hiring extra security. "Hopefully, advance publicity among the students and evidence that we mean business should be enough to discourage students from bringing liquor into the game."

"In the earlier years Carleton (Ravens) wasn't really in the running," says Fenn. "But the quality of play has improved and I think it could help... I think the Panda Game should be a good time, but I think the primary focus should be on the game."

Professional courses maintain enrolment quotas

Kathy Lawrence

Government fiscal restraints have forced Carleton to maintain limited enrolment in five professional courses and cut the sessional-lecturer budget by half in the faculties of Social Sciences and Arts.

At the first year level, classes will be limited to 30 students in Industrial Design, 60 in Architecture, 260 in Engineering, 200 in Journalism

and 220 in Commerce.

Last year enrolment restrictions were the same in Industrial Design. There were 74 students in Architecture, 270 in Engineering, 220 in Journalism and 225 in Commerce.

"There is a message in this for students," says Carleton's VP Academic John Porter. "If students feel they're entitled to a luxury education then they'll have to fight. The government

already thinks students are too well treated."

Tom Ryan, Dean of Social Sciences, says "students don't have to fear larger classes but may have to get used to fewer courses and time selections."

Ryan says to justify the cut in the \$400,000 sessional-lecturer budget in his faculty, he is projecting a ten percent enrolment decrease over introductory courses next year.

This means course sections and sessional-lecturers will be dropped from courses that showed a decline in enrolment this year.

"The university's greatest investment is in human resources," says Dean of the Faculty of Arts James Downey. "Faculty are highly specialized and difficult to reshuffle."

In a brief to the Senate Academic Planning Committee, Downey said that because the humanities consist of a number of small departments where it is not as easy to share staff duties as it is for faculties with a larger staff, cutting the sessional lecturer budget of \$250,000 in half will be difficult.

Ryan says faculty is usually reduced through attrition. When someone retires or leaves a position the university looks seriously to see if the position should be filled.

Social Sciences has lost two 15 member staff this year. Arts has not refilled four staff positions. There are currently 210 members in the Faculty of Arts.



Dean of the Faculty of Arts, James Downey

Expansion proposed for St. Pat's auditorium

Terry Lavender

A proposed \$620,000 renovation to the St. Pat's College auditorium will transform it into a 400 seat theatre if approval is obtained from the University Senate.

According to a proposal submitted by St. Pat's Dean John O'Manique, funding will come from non-university sources.

O'Manique says the Canada Council and private groups such as the Bronfman Foundation have already expressed interest in donating funds. He has also applied for a grant from Winario.

The proposal says the university has long needed extra theatre space because of the inadequacy of Southam Hall's Alumni Theatre.

Not only are stage facilities limited but the alumni Theatre is in constant demand for lectures and other non-theatrical uses, says the proposal.

The proposal also states Ottawa needs a theatre where Canadian plays can be performed by professional theatre companies. It says the National Arts Centre stages few Canadian plays and other theatre organizations, such as the Ottawa Little Theatre, are used by amateur groups and also stage few Canadian productions.

The theatre would be devoted to the production of plays by

visiting professional groups approximately 40 percent of the time, says O'Manique. For the rest of the time, he says the theatre would be available to Carleton's Theatre Club, Sock 'n' Buskin, drama classes, and other university associated bodies.

O'Manique says he expects a decision on the proposal in the next few weeks. He says the feeling in the Senate is generally favourable to the proposal.

However, students' association (CUSA) president and member of the Senate, Ben Lachance, says he is opposed to the project.

"In a time of restraint like this I can't take this idea seriously. Presumably if they have the power to raise the money they should first be asking what it would be best to spend it on. I hope a theatre would not be a first priority," says Lachance.

He says the theatre will probably be beneficial for Carleton students, but the money could be better spent elsewhere. He says an extension to the library should be given higher priority than a theatre.

O'Manique disagrees with Lachance. He says the groups supplying the funds for the project would not allow the money to be put to other uses.

O'Manique did not know when the renovations will begin. He says the funding would have to be secured first.

Education minister defends free tuition for Quebec

QUEBEC CITY [CUP] — Quebec university students may have free tuition within the next two years, says the province's Education Minister, Jacques-Yvan Morin.

Morin promised representatives of l'Association nationale des étudiants du Québec (ANEQ) at a meeting last week that he would take and defend their tuition proposal before the provincial cabinet, though he did not specify when.

If implemented the proposal would cost the government about \$50 million, mostly in providing tuition fees for the 60,000 students in Quebec's seven universities.

However, Morin said other l'ANEQ proposals, such as loan-free financial aid would cost the government about \$100 million - a price it cannot afford.

Members of l'ANEQ said the government could afford all of their proposals by revising its present taxation policies for multinational corporations which, they say, benefit most from public education.

Morin said he would refer the suggestion to the ministry of finance.



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CUSA is seeking to fill the position of:

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COVER STORY:

Getting the drift of winter camping

Joe McKendy

When you find a body nestled in a snowbank, it's fairly safe to assume it's one of four things: an industrious child building a fort, a drunk, a stiff, or a winter camper.

Winter camping is an increasingly popular pastime in Canada, and not all those participating are your typical rugged, hearty outdoors types. Clay Safford of Ottawa's Pack and Tent Shop says there's a wide cross-section of people interested in winter camping.

Carleton journalism graduate Andrea Thiel says she enjoys winter camping even though she's "not a winter person." But it doesn't make any difference because winter camping is so entirely different that you don't associate it so much with the cold. I don't like being cold.

"There's a certain camaraderie about the whole thing," says Thiel. "It's fun to get up in the morning and be outside when it's that cold... it's very exhilarating. It's also extremely beautiful if you're out in the country."

For some, winter camping is a very practical form of recreation. "If for some reason I was stranded in the bush and had to take care of myself, I'd want to know how to do it," says Woody Morley, Carleton's Assistant Dean of Student Services. Morley's interest includes the searching out of edible wild plants and learning how to cook them in order to survive.

Others go winter camping in order to gain access to prime cross-country skiing or snowshoeing areas. According to Safford, it's a natural progression from cross-country skiing or snowshoeing to winter camping.

Hiking, skiing and snowshoeing go a long way to insure that you won't be cold during the day. But nighttime is a different story.

The first consideration is finding shelter. When selecting a campsite, it's a good idea to avoid places that are totally isolated. Choose an area with a parallel road or farm nearby where you can seek help in case of emergency.

Unlike summer camping, the best shelter in winter is not always a tent. When you breathe inside a tent, the condensation on the inside walls makes the tent ice up. Safford says since keeping dry is a prerequisite for keeping warm, "it's kind of game over."

A good double lined outdoor tent minimizes the condensation problem to some extent, but a two man model can cost up to \$150. Also, a tent is just one more thing to carry, and weight is a crucial consideration when hiking for long distances in the snow.

If you do use a tent, it's a good idea to dig out an area around it. If it snows, the snow then has a place to fall off the sides of the tent instead of building up. Students' association (CUSA) academic researcher Barb Bailey learned this the hard way.

"One time I was out camping and woke up and the tent was under a foot of snow," says Bailey.

"We had two teams of dogs and once we had dug ourselves out, which took quite a while, we looked around and couldn't find the dogs. We thought maybe they'd broken loose in the night and we started to call them."

"Suddenly, these little noses started to appear out of the snow. They'd allowed the snow to build up around themselves and they'd just buried themselves completely in the snow in little caves."



Unlike summer camping, the best shelter in winter is not always a tent. Snow-houses are. It's advisable to have an experienced person show you how they're built. Probably the best way is to get into either a snowbank or snowdrift.

Snowhouses are also often the best shelter for people who are winter camping. It's advisable to have an experienced person show you how it's built. It should be cold enough outside to prevent the snowhouse from weakening through melting, and the house must also be structurally sound to stand up to wind.

"Probably the best, simplest way is to get into either a snowbank or a snowdrift," says Safford. "Tunnel in from below and make a relatively small area. Then tunnel up another two or three feet and make your sleeping platform and dome and an airhole to the outside so there's circulating air."

"There can be as little as a foot and a half or two feet of snow constituting the roof. But it does create a cold sink where you'll be sleeping. And it will be 30 degrees centigrade inside and maybe 30 or 40 below outside with a wind chill factor and everything else."

Even without a tent, equipping yourself for winter camping can be expensive. Kathleen Morin of the Pack and Tent Shop says a good sleeping bag that you can rely on in even the most

extreme weather conditions costs about \$150. She estimated you could easily spend more than \$150 on suitable clothing if you were starting from scratch. However, this is rarely necessary since you can usually make do with some of the clothing you already own.

Wool clothing is ideal for winter camping. It's warm and dries quickly. It's always a good idea to carry a change of clothes including boots. Wearing layers of clothing is also a good tactic.

There's another practice relating to clothing and warmth which several campers mentioned, but none so graphically as Thiel. "If you don't sleep with your clothes in the sleeping bag, including your, say, shoelaces, they'll freeze and you'll spend many embarrassing moments by the fire trying to thaw them out before you put them on again. I had my jeans frozen in the shape of a pancake before I learned."

Thiel also described an interesting way of staying cozy that she discovered on winter camping trips during high school.

"It was hard to sleep sometimes," she says. "Your feet got awfully cold. But we used the bundling method. Most of us

would sleep in a row. If you slept closely enough together you were fine. This was all supervised of course."

Diet is important when winter camping. Eating lots of high protein food will replace the extra calories you're burning up out in the cold, says Safford. It's also crucial to keep your liquid intake up. This prevents the onset of a condition known as hypothermia, a gradual reduction of body temperature resulting in loss of feeling.

"Everytime you exhale, you're exhaling a lot of moisture that, in very cold air, is not retrievable," says Safford.

Never eat snow to remedy a liquid deficiency. The body expends too much energy in melting it. Eating snow is more detrimental than helpful.

Hypothermia is also induced by a combination of other factors, including fatigue and a lack of nutritional foods. Often, a person afflicted with hypothermia will not realize it. The symptoms include a sense of disorientation and an inability to think clearly. This greatly increases the risk of exposure and even death. The condition is also difficult to treat without the guidance of a physician.

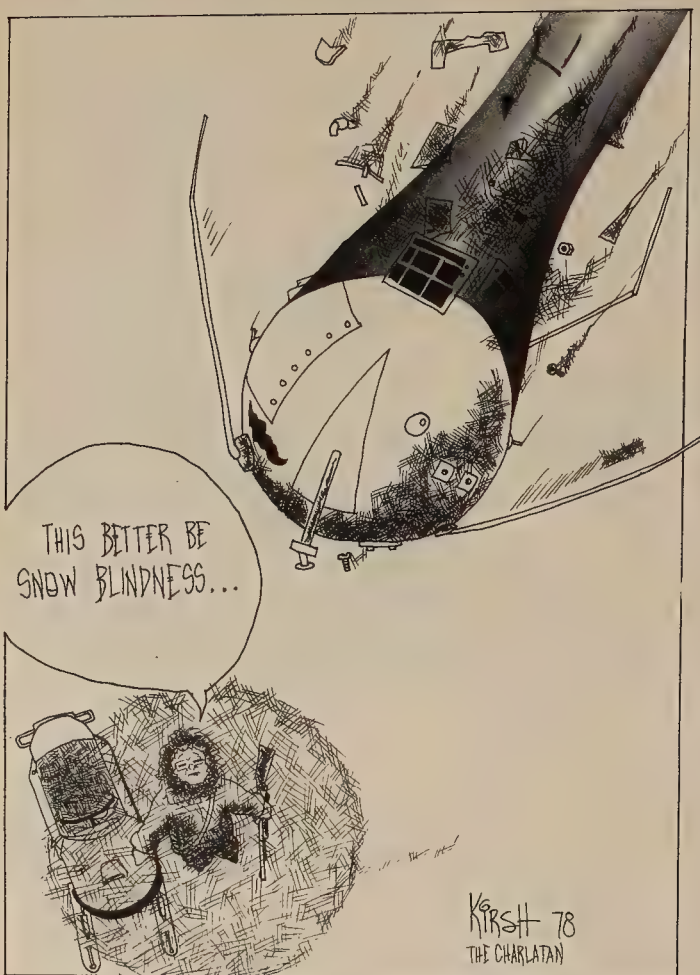
A winter camping trip requires that you bring good equipment. If you can't afford the necessities, there are several camping stores in Ottawa that will rent them to you. Coleman stoves are useful for melting snow and cooking food. Although they're heavy, they're worth it if they induce you to eat better. You may be able to lighten your load a little by supplementing your diet with freeze-dried foods. They're available in many camping and specialty food stores. Just add water. The backpack, too, is important. A flexible pack is best since it allows greater manoeuvrability when hiking.

But no matter how good the equipment, it's very important to bring along back-up parts to repair any essential items that might break. For example, snowshoers should have extra rope for broken harnesses and skiers should always carry replacement tips for their skis.

A good rule of thumb when considering supplies for a winter camping trip is to be prepared for extremes. One should also camp with a group of people preferably including someone with winter camping experience. This will "change your capacity to do the same trip really comfortably and enjoy it," says Safford, "as opposed to doing it in a way you wake up wet and cold and mad and tired."



Photo by J. Kempf



...And when we get B

Letter to the Editor:

Behind the closed office doors of the Deans, the President, and Department Heads a civil war is developing. Though politicking of a more or less sophisticated nature has been common place within the administrative machinery of all universities the fratricide now emerging is tantamount to civil war. With their backs forced to the wall by cuts in government funding, the President and Deans are initiating campus cutbacks severe enough to endanger the viability of this university.

Evidence of this crisis is clear: Our library may lose 1000 serials, departments are missing necessary faculty, teaching work loads are stretched to breaking point, courses listed in the calendar go unoffered year after year, classes are crowded, buildings are falling apart, tunnels are flooded....there is much more. These horrendous and deteriorating conditions have engendered fierce funding

battles within the university, battles which pit one department against another, one faculty against another, and students and faculty against the administration.

This type of civil war, which is becoming more bitter all the time, is only constructive insofar as it gives rise to a coherent program to deal with those cutbacks. Prospects that an academic community can organize a disciplined retreat seem exceedingly distant. No one is willing to sacrifice the viability of their degree program nor is any department prepared to bow in favour of another department.

In light of these conditions, I propose that we decide to fight back and not retreat. The first step towards fighting against the degeneration of this university is unifying faculty, students, administration, and support staff against the current policies of the provincial government. We must first make it clear that

Council misrepresents in story on OSAP

Dear Editor,

I found your article entitled, "Council Members Against a Demonstration at Queen's Park," to be quite misrepresentative of events as they unfolded at the council meeting.

A demonstration was one of the options that was presented at Council that would display students' disappointment with the successor of the Ontario Student Aid Program (OSAP). While some council members voiced a mixed reaction to the proposal, the consensus was certainly not one of such pessimism, as your story would have one believe. Council members merely questioned the logistics of coordinating such a central action as well as the form which a concrete set of demands would take. There was a clear consensus that something had to be done to show how students felt about the new program, the Ontario Study Grant Play (OSGP), that the OGS set of demands should be supported, and that this did not necessarily exclude a demonstration at Queen's Park.

My statement that "student aid alone is not the greatest mobilizing issue" referred to a concern that was voiced by many council members—that this new program should be viewed once again as part of the general attack on the student by the government. Perhaps this new program that so many students find to be "lacking" should be considered within the larger context of the financing

cutbacks within the post-secondary system and the federal government's continuing neglect of the youth and unemployment crisis in general.

Students should be angry after fighting for six years for a new student aid program and then receiving a piecemeal

Women's Centre Residence controversy symptomatic of

Letter to the Editor,

The discussion, if one can call it that, between the Women's Centre and the residence boys on the subject of tunnel paintings has been disappointingly counterproductive. The coverage of this affair in last week's Charlatan had an almost sensationalistic tone. It reinforced the impression that the above mentioned parties are settling a personal vendetta which is wholly unrelated to the university community and the society at large. Such a misconception could be easily corrected, it seems to me, if the Charlatan took a more serious attitude towards this issue. Considering the importance and proportions of discrimination and oppression of women in our society this is a minimal request.

Granted, the issue is a very complex one; it deals primarily with people's definitions of

letters

Obsession with bridge misplaced

To the editor,

As a former and still part-time New Yorker, I am compelled to indulge in some light-hearted nitpicking concerning Stephen Cole's review of the movie Saturday Night Fever. I have nothing against the piece as a whole, only with Cole's preoccupation with the Brooklyn Bridge.

Anyone who has seen the squat, cluttered appearance of the Brooklyn Bridge would have a hard time mistaking it for the clean, sweeping lines of the bridge in the movie.

Bobby plunges to his death from the Verazzano Narrows

Bridge at the mouth of New York harbor, not from the Brooklyn Bridge.

Cole says this bridge "is teeming with symbolism and historical cinematic references." If it were the Brooklyn Bridge, I would agree.

The Verazzano has had little time to become steeped in tradition since its opening in the mid-1960's.

Cole refers to the bridge as "being a physical structure by which Stephanie has and Tony can transcend Brooklyn and all its limitations for glamorous Manhattan..." Actually, the structure would allow the

couple to transcend Brooklyn and reach for the retirement communities of Staten Island.

Cole says Tony is fascinated by the Brooklyn Bridge. If he is, it is not shown in the movie. Cole quotes Tony as saying "I come here a lot just to think" as he talks to Stephanie staring at the bridge from a park bench. If Tony or Stephanie spent much time staring at the Brooklyn Bridge from a nearby park bench, their chances of finishing a thought before becoming another crime statistic would be slim.

Rick Mayoh
Journalism II

mind closed doors

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Isa Bakker
V.P. External
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political tasks of the day we will
soon find barbed wire in the
tunnels as one department raids
another for staff and as the
library attempts to defend itself
from being ransacked of its
dwindling resources. To avoid
civil war I appeal to our
common vision - an educated
society, and that, in response to
cutbacks, we fight back!

Riel Miller
Arts IV

FFTF's future called to question

Dear Editor:

Regardless of the outcome of
the CKCU referendum, it seems
that there are some students
who are interested in CUSA's
spending priorities. In light of
this interest I would like to
inquire about CUSA's in-
tentions to finance Festival for
the Folks 1978.

If the Festival goes ahead and
CUSA is approached with
reference to financing, how will
they respond? Will CUSA, once
again, pledge student funds to
an event which has proven to be
a financial disaster two years
running? Some may say that this
question is pre-mature, but I feel
with all this interest in CKCU and
saving money, students should
concern themselves with this
possibility. After all, if CKCU is
slapped down or allowed to
continue and money is saved or
spent, the Festival question will

challenge CUSA's priorities once
again. If indeed CKCU is cut off,
remember that CUSA owes the
University for its original
existence and therefore we will
continue to pay for it over the
next few years. With this fact in
mind, CUSA's support of a
Festival would have to be done
with the guarantee that it would
at least break even. I personally
don't think this can be done.

I support the concept of a
Folk Festival but cannot support
CUSA's involvement in a
venture which has proven to be
financially disastrous. There
have been too many unan-
swered questions concerning
where and how the Festival
debts were incurred, to make
any further involvement by
CUSA acceptable. Hopefully
there are other students who
share the same concern, or who
are at least curious about this
type of spending and the
justifications for continuing the
financing of a venture such as
Festival for the Folks.

CUSA loaned the 1977
Festival a sum of money, with
the understanding that the
Festival would incorporate and
all debts incurred by the Festival
would be the responsibility of
the Festival. The fact is, that the
corportion papers were never
signed, leaving CUSA respon-
sible for the whole show and the
debts that it accumulated. The
fact that CUSA did not safe-
guard our investment, by in-
suring that these papers were
signed, showed a definite lack
of responsibility and sincerity.

As the Festival Craft Show
Coordinator for 1976 and 1977, I
feel not only qualified but
justified in making these
criticisms. As a graduate student
who helped finance both these
Festivals with my CUSA fees, I
feel justified in asking CUSA to
announce any intentions it may
have to finance a Festival. If
indeed a Festival is financed by
CUSA, I hope the present
council and executives will take
the time and effort to avoid the
mistakes made by their
predecessors.

Christoph Lehmann-Halens.
Arts III

Sue Freeborn
Grad. 1977



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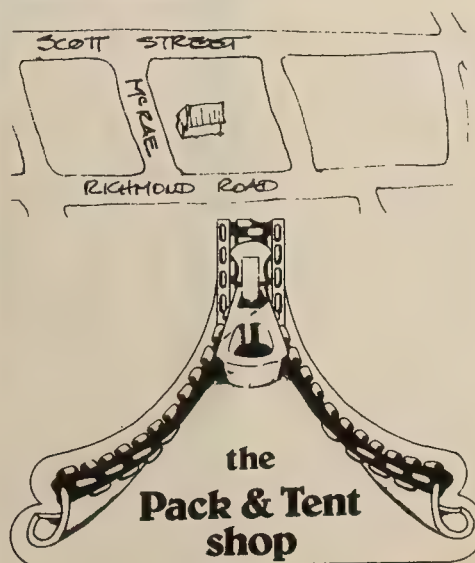
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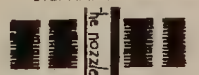
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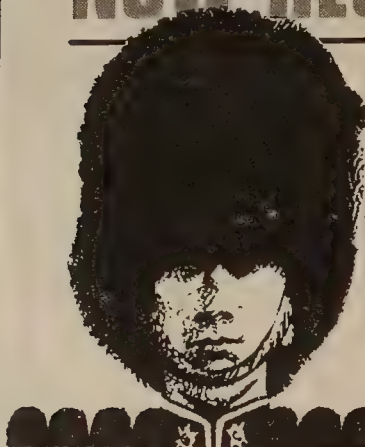
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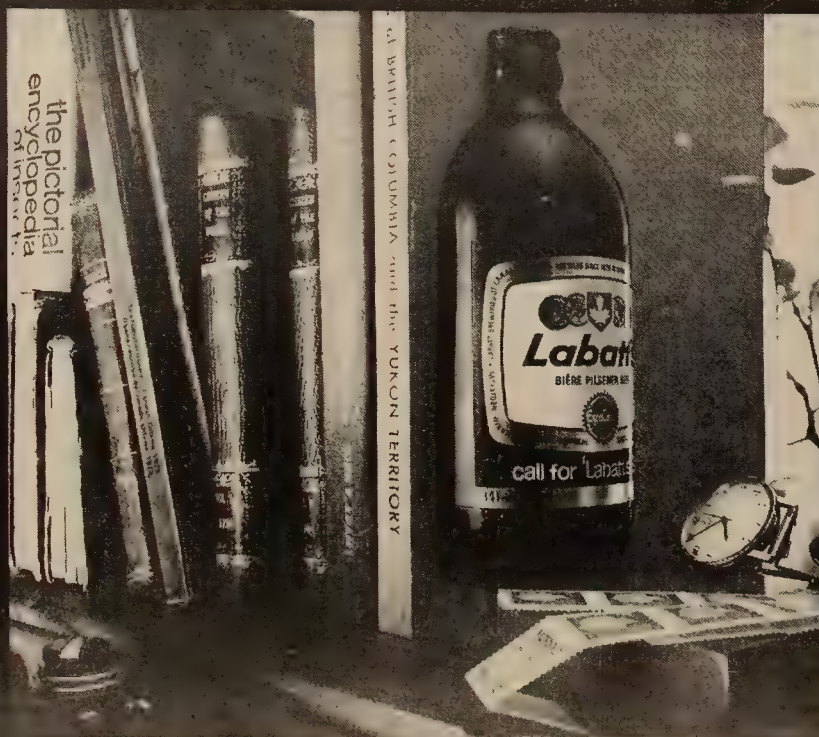


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Fail to capitalize on Gee-Gee errors

Ravens lose see-saw battle

Luciano DiNardo

With five seconds remaining and Carleton behind by a single point in last Tuesday night's Ottawa U-Carleton game, rookie Raven guard, Rick Powers stood underneath the Gee-Gees hoop with the winning basket in his hands. Powers dropped the ball and the Ravens dropped the game, 79-78.

With a dozen seconds left, the Gee-Gees employed a stalled offence to draw a Raven foul or run out the game. The Gee-Gees strategy backfired as a desperate Raven hunt for the ball proved successful. Carleton's center, Kevin Gallagher, intercepted an errant Ottawa pass and his outlet pass found a wide open Pat Stogqua at mid-court, who in turn found an even wider open Powers underneath the Gee-Gee basket.

Stogqua's pass was right on the money, but Powers appeared to either misjudge the pass or take his eyes off the ball before catching it. The ball bounced off Powers hands and by the time he struggled to regain control of it, a swarm of Ottawa defenders had rushed back to knock the ball out of bounds.

With two seconds remaining and no time outs left for the Ravens, Gee-Gees head coach, John Scobie inexplicably called a time-out to supposedly cool down his players, yet at the same time permitted the Ravens to organize an in-bounds play.

Ravens head coach, Pat O'Brien, called for a cross play designed to free Stogqua on the weak side of the Gee-Gee defence. The play never materialized as the Gee-Gees bottled up the Ravens with a sharking man for man defence. Gallagher's in-bounds pass was intercepted by Gee Gee guard Pat Signorotti who simply held the ball for the last two seconds.

The last second defeat may haunt the Ravens in their quest for a playoff berth. The loss left the Ravens with a record of two wins and four losses, good for fourth place in the Ontario Universities Athletic Association's (OUAA) Eastern Ontario Division.

Stogqua led the Ravens attack with 20 points. He waged a sensational one on one duel with Signorotti for much of the game. Signorotti led all scorers with 22 points. He repeatedly broke the Ravens press with his excellent dribbling and forced the Ravens to double team him during crucial periods of the game.

Keith Kelso added 14 Raven points and as expected played an aggressive game. It was Kelso's first start of the season, filling in for the injured Larry Wilson. Wilson suffered a hyper-extension to his right knee earlier in the week and is lost to the team for an indefinite period.

Kelso said he was pleased with his first performance as a Ravens starter.

"I think I played pretty well, considering this was my first start," he said. "Coach O'Brien just tells me to go out there and play aggressive and that's what I do. It's too bad about the last couple of seconds though."

Kelso grabbed a game high 10 rebounds.

The Ravens offence sputtered for much of the game and appeared disorganized at different stages. One reason was the absence of Jon Love, who sat out much of the game because of foul trouble. He picked up his first personal foul after only 38 seconds of play and eventually fouled out in the game's final minute. He scored ten points.

Both teams had several chances to put the game away. The Ravens held a 28-19 lead mid-way through the first half before a rash of Raven fouls suddenly changed the complexion of the game. Love picked up his third foul and was forced to sit out the remaining nine minutes.

With Love on the bench, Signorotti took charge and spearheaded a rejuvenated Gee-Gees attack. He capitalized on several outside jumpers and with slightly more than a minute to play had brought the Gee-Gees to a 40-40 deadlock. The first half ended with the Ravens leading 44-40.

The second half saw the lead change hands 11 times. The Gee-Gees continually led the Ravens but never mounted more than a five point margin. The

Ravens persistently battled back to either tie the game or briefly enjoy a one point lead.

The see-sawing continued until Signorotti's interception of Gallagher's pass.

During the final minutes of the game, the Gee-Gees showed an unforgivable display of confusion as they inexcusably kept turning the ball over to the Ravens.

O'Brien said the Ravens didn't capitalize on enough Gee-Gees errors. He also said poor discipline on offence cost the Ravens a chance to win the game.

"At times we didn't run our offence all that well," said O'Brien. "I thought we could have controlled the game more than we did. But Ottawa put pressure on us and they forced us to get away from our offence. At times, it seemed that we just had five guys standing around out there."

O'Brien said he would be looking forward to the Ravens next encounter against the Gee-Gees.

"We're a stronger ball team than what we showed out there tonight," he said. "We could have put the game away on several occasions and didn't. Eventually it cost us but we'll be looking forward to the rematch at our place."

The Ravens week was not a total loss. They defeated the University of Toronto Blues 86-71 at the Ravens Nest last Sunday afternoon. The game had been scheduled for last Friday night but was postponed to Sunday as the result of the snowstorm that hit Toronto last



Ravens' Rick Powers

week.

Love led the Ravens against Toronto with 20 points. Stogqua hit for 18. Toronto center Randy Cook, counted 17 to lead the Blues.

It was during the Toronto game that Larry Wilson hurt his knee. He wrenched it early in the first half and sat out much of the game's first 20 minutes. He

tested it in the second half but only aggravated the injury. Wilson is currently undergoing therapy for ligament damage and should know the extent of the injury sometime this weekend.

The Ravens host Erindale College tomorrow night at 8 at the Ravens Nest.

Course examines sport's growing pains

Peter O'Neill

Sport in Canada is at a primitive level of organization compared to many East European countries.

This is just one concept to be explored in Sport in Canadian Society, a non-credit course being offered at Carleton, beginning Feb. 20.

The course will be taught by Dr. Bernard Booth, who also teaches a course in the Sociology of Sport at the University of Ottawa.

Booth says one of his main concerns is the socialization of children into the Canadian sporting scene.

He says sport in Canada, especially in regard to children, is autonomous and often falls outside the jurisdiction of any governing body. He sees this as particularly detrimental to the development of a child who is either unusually gifted or lacking in athletic ability.

"In Russia, the kids are

watched much closer by trained coaches, parents teachers and pediatricians," Booth says. "Through these observations, certain children blessed with special ability or physical superiority are at once classified and placed with children of similar attributes."

This practice does not take place in Canada because "we don't have a unified system. We don't have the people working together as a team," he says.

Booth says a lack of emphasis on coaching in Canada is a serious problem.

"In Canada, the guy off the street can walk in and become a coach just by saying he would like to help out. And no one will ask him what criteria he is going to use or what kind of qualifications he has. So now he is being allowed to work with pre-pubescent children that are in the most formative years of their lives. These children are subject to total amateurs who

know a little about the game and nothing about children," he says.

Booth says these unqualified coaches present many problems. He says one difficulty is that often coaches do more present the children with definable goals to strive for.

"Many of our kids seem to be turned off to the fact that they don't consider themselves to be any good," he says. "They have a vague idea that excellency is the ideal, but they have no idea how to get there."

Booth says it is best to divide up the long term goals into more immediate goals. This way, the children get a taste of success and are provided with encouragement to progress even further, he says.

Many children in Canada who have natural ability are not getting the coaching they need to develop it. Too many coaches, he says, focus on the more gifted children and

neglect others who may have great potential. It seems that many children's coaches took the job just to play Scotty Bowman, rather than to help the children, he says.

Booth says Canada is not willing to spend as much money on developing sport as are many east European countries. But he says Canada is probably spending more than the United States.

In Canada, sport is institutionalized, at least to the degree that it has a minister responsible for governing of sport.

In the United States grants are allocated for research in sports only if it is under the banner of psychology or biology, he says.

"In the United States, you have to justify your research largely on the basis of profits or towards an established discipline (eg. psychology or biology)" says Booth.

continued on next page

Robins' wings clipped

Beth Clune

The Carleton Robins basketball team lost 57-31 to the University of Ottawa Tuesday night at



Cindy Lipomanis led the Robins with 13 points last weekend in team's 51-44 loss to U of O.

Montpetit Hall, bringing their record in league play to two wins and nine losses.

Coach Hugh Reid blamed the loss on two factors: "We didn't move enough on offence, and we had trouble with their press."

University of Ottawa used a full-court press through the whole game. The Robins had trouble moving the ball and committed 24 turnovers in the game.

Carleton stayed within five points of Ottawa until the 13-minute mark of the second half, when they fell apart.

University of Ottawa play very aggressive defence and Reid feels this slowed down the Carleton offence.

"We had a tendency to stand on offence and wait for something to happen, instead of making it happen," he said, "and that was the real problem."

The Robins' shooting did not

contribute much to their cause. They shot 12 of 41 from the floor and seven of 22 from the foul line.

Mary Cmcovich had eight points to lead Carleton and Wanda Pilon had 19 for University of Ottawa.

The two teams meet again at Carleton in two weeks and Reid says the press won't beat them again.

"Next time, we'll have prepared specifically for it," he said, "we'll put in something new for it and I don't think that will be able to hurt us too much."

Carleton has never beaten University of Ottawa, who are currently in second place in the league, behind defending national champions, Laurentian.

The Robins meet Laurentian at 6:15 Saturday night at the Raven's Nest, and play University of Western Ontario Sunday afternoon.

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THE CHARLATAN



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2) Sandwiches and Suppers:

Since all of us can't come over to your house for dinner, you'd better tell us your favourite, most economical or most unusual recipe. So we don't miss anything. Get your submission to us before it cools or melts or whatever. Address it to "R", The Charlantan, Room 531 Unicentre.

3) 4) and 5)

The Charlantan always needs good staffers for its sports, arts and features sections. Come up to Room 531 Unicentre and talk to us. We'll give you something to do.

Team aims for 500 ball

Ravens hatch Cardinals

Paul Divincent

For the first time in seven years, Carleton has entered a junior varsity team in the Ottawa Senior City Basketball League (OSCBL). The Carleton team, the Cardinals, presently occupy last place in the highly competitive seven team league.

Most of the players in the OSCBL have played for Ottawa high school or university teams. In fact, the league's top three teams are largely comprised of ex-Ravens and Gee-Gees. Some of the Carleton graduates are George Bowles, Lorne Bowles, Ray Fouchault, Ian Kelly, Pat Stewart and Dennis Schuthe. Schuthe is the assistant coach of this year's Ravens varsity team.

Drew Love is the coach of Carleton's junior varsity team, but also plays in the OSCBL for Moir's Bruins. However, he emphasizes that the Cardinals are his number one priority. Both times the Cardinals and the Bruins have met this year, Love elected to coach the Cardinals.

Love was originally asked to be a player-coach with the Cardinals but he decided against it. He thought that his role as a player might conflict with his role as a coach.

The Cardinals present record is two wins and eight losses. They have eight games remaining but to make the playoffs Love says they will have to defeat two of the league's top three teams. Love admits this will be a very difficult task.

"I'm not as concerned about making the playoffs as much as getting our record over 500," he says.

The Cardinals chances of rising above 500 are improving. In their last three games, the Cardinals have won one, and lost two, however one of the losses was in overtime.

Of the team's ten players, eight are first year competitors. This is a major factor in the team's poor record. "It is not that the players are deficient in

physical abilities to match the players of the other teams," said Love. "But rather, they are inexperienced." He says this lack of experience has plagued them in the late stages of several games.

Two of the Cardinals, Gary Breen and Jim McSheffrey, played for Carleton's varsity team for the last two years. Breen and McSheffrey now provide a stabilizing influence on the Cardinals. Breen said that there is probably more raw talent in the Senior City League than on Ottawa's two university teams.

"But the two factors that make the university game a little better are the players are in shape and the teamwork," he said. "There's a lot less teamwork in the Senior City League."

Love suggested that the calibre of play in the OSCBL was much better than high school ball, but not as good as university play. Teams from the OSCBL have handily defeated

Algonquin College, one of the better teams in Ontario's community college leagues.

Breen admitted that there was a lack of teamwork on the Cardinals, "But only because we don't practise enough...not because we don't want to play as a team." Breen is the team's scoring leader.

Ravens varsity coach, Pat O'Brien says that the junior varsity team is not intended to be a taxi-squad for the Ravens. However, he added that if injuries to his players necessitated bringing in some replacements, he wouldn't hesitate to call upon a member of the Cardinals.

However, one Cardinal who will have a good shot at making the Ravens next year is Henry Mulder. Mulder is a quick, offensive minded forward who Love said shows a lot of promise.

The Cardinals next game is tonight at 8:30 at J.S. Woodsworth High School.

RAVENS

continued from previous page

The Sports science is a relatively new discipline and we need a helping hand. And I think we get it in Canada. So I think we're a little bit ahead of the game here," he says.

Booth says sport often plays a role in political development. It is a powerful vehicle to express nationalism, he says. Booth says developing countries with poor sporting facilities have still produced world class athletes. And these efforts have helped to put these countries on the map.

Sport in Canadian Society will also explore the relationship between sport and leisure time, the economic and religious influence of sport, the presence of social stratification in sport and some issues relating to violence in sport, Booth says

He says the course is particularly useful to parents, as the role of the family is so important in socializing the young.

However, he thinks the course will be of interest to almost anyone. Everyone is interested in some kind of sports activity whether it be structured or unstructured, he says.

Booth says his primary goal is to make people aware that sport has a role to play in society. But he stresses that awareness is not enough. He wants to see everyone become actively involved in sports.

"Everyone must make an input, and in time, with more universities doing this sort of thing, it's bound to pay off."

The 12-week course will run every Monday evening from 6 to 8. Registration is being held every day until Feb. 20 in room 302 of the Administration Building. The cost of the course is \$65.

Ballet Ys produce muddled, unfocused work

dance

Ballet Ys
NAC Theatre
Jan. 30

Kathleen Fagan

Monday night's performance at the NAC by the Toronto-based **Ballet Ys** was a limp attempt to make waves in the Canadian dance scene. *Ballet Ys* hypes itself as a contemporary ballet company, using classical technique as a basis for modern choreography. Unfortunately, the resulting work is a muddled pastiche, lacking drive, clarity and focus.

Ecstasy opened the program, and was the most solid piece of the evening. The dancers entered the stage in silence, forming a tableau reminiscent of Classical Antiquity. The formal design of the movement was processional. Turns and extended arms kept the movement itself light and fluid.

Fata Morgana was a psychological mood piece that purported to explore how illusions distort human relationships. This type of pas de deux has been choreographed so often it has descended to the nadir of self-indulgent banality.

The work was well danced however, by Marnie Cooke and Keith Urban. Several times Cooke carved a small area of space in front of her with delicate hand movements. Those moments alone expressed her alienation.

Overall, Fata Morgana disappoints because intensity without the fire of dramatic tension becomes, at best, self-consciously vapid, at worst, pretentious and boring.

All That Wasted Shame contained more wit than any previous piece. It is a glimpse into the three ways the choreographer, Gail Ben, sees herself as a woman. The first woman, Carina Bomers, danced to religious African music by David Fanshawe. Tortuously, she ends her sexual frustration by the noose.

Marnie Cooke, the second woman, slinks around in vamp fashion, only to be



debased in the inevitable torch dance by the remarkable undulating hips of Robert McCollom.

Kathleen Trick in the final dance of this piece, is covered by her cape of shame till she momentarily disrobes. Those few seconds of nudity were more like a park flasher, than the attainment of self identity.

The final work, Picnic On The Battlefield, was adapted from a play by Fernando Arrabal. I expected a mordantly absurd piece, like his Cemetery. They missed the mark by miles.

The story concerns a young soldier in the thick of battle, who is visited by his

parents, eager to spend a pleasant afternoon. That they all end up dead is not the most illuminating revelation.

Many elements were jarringly incongruous. The parents arrive in turn of the century dress. The soldiers are dressed in WWII fatigues. All are in ballet slippers. The score, by John Lang, while excellent, was a driving, rhythmic jazz rock collage. The dancing was exceptionally sloppy, with poorly executed jumps and turns. Bomers failed to reach the top of her point every time she attempted it.

Ballet Ys arrived in Ottawa on the heels of the Toronto Dance Theatre,

performances by Ottawa's Groupe de la Place Royale, and the excellent Dance in America Series on the Public Broadcasting system. We have seen the work of rising and established experimental choreographers. *Ballet Ys* however, hangs in a nether world, neither catering to popular taste like Le Ballet Jazz, nor forging new ground in dance.

Despite many lapses in the dancing itself, *Ballet Ys*'s largest problem lies in the matter of direction. Their current grab bag of classical and modern ballet, combined with choreography that has nothing to say, cries of wasted effort, and a company without motivation.

The pure, polished sound of Liona Boyd

in concert

Liona Boyd
NAC Theatre
Jan. 31

Phil Shaw

It's always a treat these days to hear music, unmediated by some sort of amplification system, a style of presentation **Liona Boyd** chose for her recent NAC



performance. With no monitor buzz, the silences between notes are true and empty. The tones, in direct contrast are full and clean, straight from their natural

source.

The absence of the usual omnipresent electrical accoutrements acted as a focusing device. Your attention was called directly to the instrument and performer, certainly a worthy calling in the case of Boyd.

She's a young Canadian teaching us (her peers), who have frequently idolized those amongst us who pick up guitars for no apparent reason and end up with nicknames like Slowhand, the formality and depth of tradition of the guitar. Her principal sources are those nations where the guitar is an honoured folk and, by evolution of technique, a classical instrument: Spain and the territories its people occupied in central and South America.

Boyd also relies on the music originally made on stringed instruments which predate the guitar; for instance, the lute, on which Greensleeves was first played, and for which J.S. Bach wrote a Prelude. She performed both songs in her concert.

Boyd breaks the formality of these classical conventions only rarely. Though her formalism is always as graceful as her long fingers, long gown and long blonde hair, it would be exciting to hear her

break from tradition more often. In her concert she ventured out only twice, into Erik Satie's Gymnopédie and a Canadian native's song which Torontonian Milton Barnes' adapted for Boyd, called Fantasy for Guitar. During the latter, Boyd took the unique opportunity of using the body of her guitar as a percussion instrument, tapping it with her fingers.

Still, Boyd infuses her classical work with spirit and, of course, excellence of technique. She performs the tremolos which are a mainstay of the Spanish pieces with flawless speed, and brings calm, even stately sensitivity to the sets of plucked bell tones.

The spirit, though, does not extend to toe-tapping. Boyd keeps both feet firmly planted, the left raised slightly on a tiny wooden stool, to help support her guitar in her seated position. She lets nods of her head and movements of her shoulders act as rhythm when necessary.

Quiet, concentrated performances of this type, because of the NAC's excellent acoustics, usually involve one risk: the coughs carry as loudly as the counterpoint. But there were few coughs in the audience this time, certainly not enough to mar Boyd's polished performance.

Lower photo by J. Sadler

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Willie P. Bennett:

Another night with the boys

rooster's

Willie P. Bennett
Rooster's
Jan 19-21

Peter Chinneck

From the moment he ambled on stage to Rooster's Friday night, **Willie P. Bennett** came across as one of the boys. He was casually dressed in jeans and a numbered tee-shirt. There was a patterned scarf draped over his shoulders and his brown hair struggled to curl out from beneath a gray cap. His manner was relaxed and friendly. It was as if he was passing the time with some old friends over a few beers.

"You missed an excellent show last night," he informed the crowd. "So did I actually — Sneezy Waters was down at the Beacon Arms." Then he started in on the first of three sets of folk and blues, served up solo in a very low-key fashion.

For the most part, the music was what one has come to expect from the folk scene — tales of being cold and hungry on the road, love gone by, and one beer too many. While he played, Bennett would curl over his guitar with his head hanging, as though sharing a private moment with his music and guitar.

During the first set, he played some of his better known compositions such as *White Lines*, a moving highway song which has also been recorded by David Wiffen.

Later he performed a few songs reminiscent of Loudon Wainwright III's sound and style. Here the lyrics were less moving, more humorous, as in *The Priest*: "Well a priest got it made, But he can't get laid."

A song with an audience participation bit called for people to put their tongues between their lips and blow ... bbb-bbbbbb. It was a real crowd pleaser.

What made the evening enjoyable were Bennett's introductions to his songs. "This is a song I wrote after a girl bled all over my guitar case. It wasn't my fault." And, "I got the inspiration for this song while jumping around in a bin of panties."

In the last instance he went on to explain how he used to work in an underwear factory. One day, Bennett explains, he decided to freak out his co-workers by making them think he had freaked out. So he jumped into a bin of fresh panties and went wild, tearing them to shreds with his teeth. It turned out the boss caught his act and threw it, and him, out the door. Following this introduction, he played the song. It was a love ballad.

Throughout the evening Bennett's casual delivery of songs and his self-deprecating humour made you want to like him. Many among the crowd seemed able to avoid the temptation, however. It wasn't that they sat on their hands, but more like they used them to gesticulate during their non-stop conversations. Despite his easy-going familiarity, or perhaps because of it, he was only able to occasionally arouse his audience.

Willie P. Bennett put on a relaxed comfortable show. But as his audience let him know, being one of the boys is not necessarily enough. For in the end, his performance was nothing special — just another night out with the boys.



records

Don Cherry
Horizon

Jim Todd

This album represents the most recent work of Don Cherry, an alumnus of Ornette Coleman's group of the late 50's and early 60's.

Coleman's band represented the vanguard in progressive jazz at the time. Coleman's angular, obtuse compositions required strict precision in tempo, pitch and articulation. The music was free but technique was an essential consideration.

Cherry and his band, including other Coleman alumni Billy Higgins on drums, Charlie Haden on acoustic bass, and Frank Lowe on tenor saxophone have brought this technical precision to the 70's. The music is warmer than it was 15 years ago and the playing has matured, but it still maintains the vital explorative essence that typified their apprenticeship with Coleman.

Cherry's trumpet is big, rich and warm. His tone ranges from mellow cascades of pure sound to anguished yelps. On Malkauns, Cherry plays long, soothing tones over Higgins' electrifying drumming. Degi-Degi is the hardest hitting track on the album. Here the trumpet is bold and rasping, punctuating Cherry's dark, nebulous vocals. His development in the trumpet tradition seems to pick up where Miles Davis left off when he chose to concentrate on being a funky organ player.

Cherry plays electric piano and sings on three of the four songs. His vocals are haunting but at the same time they swing. He sings in a scat style and lets his voice work with the other instruments. His soulful, almost primeval vocals on *Brown Rice* are sung in a half-whispered sigh in what could best be described as a tribute to culinary erotica.

Billy Higgins drums with dexterity and independence. The cymbals ring crisp and clear creating a melodic effect. On *Chenrezig* the drumming is admirably understated with the pulse shifting from the cymbals to long low rolls off the bass tom. His snare and floor drum work reveal a discrete rhythmic sensitivity that shapes and develops the work of the other players.

Haden provides strong, booming bass support with fluid, dynamic lines and rhythms. His genius is heard in his select choice of notes and voicing. In the introduction to *Maulkan*, Haden's solo is accompanied by a droning tamboura. He executes the low notes with a deep throbbing passion, rather than with the flashy pyrotechnics which are common among many bass players. The strings of his bass never buzz, but resonate with a clean, rich tone.

Frank Lowe's tenor sax is brought to the forefront in several solos. His control is superb. His honks and squeaks are pitched with deadly accuracy, without a

Cherry respects roots, Davis is roots

single discordant effect, but a very human, almost vocal sound. Lowe's tenor enters on *Chenrezig*, like a distant fog horn in the night, contrasting Cherry's bright, clean trumpet. His solo on the extro to the song is an expression of total emotion. His searing lines seem tormented, but as the solo continues his anguish is transformed to utter ecstasy.

The band works together as a thriving organic unit. Their individual work feeds on and develops the others'. Each player has a distinct and original voice, but at no point does anyone become obtrusive. The cohesiveness of this band is a reflection of the sensitivity and respect

these musicians have for each other. The recording is excellent, Haden's bass, Cherry's trumpet and Higgins' cymbals have been captured with remarkable authenticity.

This is an album of uncompromising creativity. The playing is technically brilliant, yet warm and human. The album does not become inaccessible through over-intellectualization and its overall mood is one of intense joy. Ornette Coleman's early music left many listeners bewildered. However, his disciples on this record have produced a palatable ear-opening experience, while remaining true to their musical roots.



Stamping On A Saturday Night
Blind John Davis
Alligator 4709

Boris Hrybinsky

Listening to Blind John Davis is like taking a tour through one of the richest periods of American music. Although Davis, playing next Monday at the Beacon Arms, is best known for his blues playing, his music is actually a mixture of styles.

As a teenager Davis learned blues and boogie-woogie from the barrelhouse players who worked in his father's speakeasies, and was exposed to ragtime, New Orleans Jazz, stride, and swing while living in Chicago in the 30's.

Inevitably, his own playing incorporates many of these diverse elements. However, it would be a mistake to assume that Davis is one of those artistic relics who are listened to mainly for nostalgia's sake, and respected more for past achievements than for current output.

Stamping On A Saturday Night, recorded live at the Club Popular in Bonn, Germany, is ample evidence that Blind John Davis is still in peak form. The audience in the club is appreciative and enthusiastic and Davis responds with a powerful performance. Starting things off with a rollicking *Jimtown Blues*, he moves with authority through a well balanced set, alternating blues with hard driving boogie-woogie numbers.

Davis has a strong, supple voice which is the focal point of his material. Most of the time, he keeps his piano backing simple. This approach is particularly effective on Gershwin's *Summertime*. Here Davis' vocal, set against a spare and uncluttered instrumental arrangement, is expressive and convincing. Davis injects new life into the old standard.

On the uptempo numbers, Davis cuts loose. Combining a left hand that charges up and down the bottom of the keyboard with an agile and inventive right, he rips through *Kansas City*, *CowCow Boogie*, *Dippermouth Blues*, and the *Pine Top's* classic *Boogie-Woogie*.

Stamping On A Saturday Night is infused with a kind of warmth that is characteristic of Blind John Davis' live performances. Davis is afflicted with contagious high spirits; he jokes with his audiences, welcomes requests and generally likes to have fun. The good feelings generated by the man and his music on this recording linger on after the final notes of the last song, *Goodnight My Friends*, have faded away.

Jazz Ottawa is sponsoring Davis' one-night stand at the Beacon Arms. For this engagement he will have backing on drums from S.P. Leary, a veteran of the Chicago blues scene who has played behind James Cotton and the late Otis Spann.

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Feb. 3	9:00	Valid Candidate Announcement Time
	12:00	Content Approval
Feb. 6	9:00	Posting Begins
		Content Approval
	12:00	Content Approval
	12:01	Deadline for Charlatan Submissions
	12:30	Rally (Loeb)
Feb. 7	9:00	Content Approval
	12:00	Content Approval
	13:00	Rally (Architecture Pit)
	15:30	Content Approval
Feb. 8	9:00	Content Approval
	12:00	Content Approval
	12:30	Rally (Engineering - Rm 303 Mackenzie)
	15:30	Content Approval
	19:30	Meeting in M.L.R. with Clubs Commissioner
Feb. 9	9:00	Content Approval
	12:00	Content Approval
	12:30	Rally (Science - Rm 352 Herzberg)
	15:30	Content Approval
	18:30	Rally (Unicentre Lounge)
Feb. 10	9:00	Content Approval
	12:00	Expense Submission Deadlines
		Content Approval
	12:01	Limit of Withdrawal from Ballot
		Scrutineer Notice Deadline

Feb. 13	9:00	Content Approval
	12:00	Content Approval
	15:30	Content Approval
	18:00	Rally (Res Commons)
Feb. 14	9:00	Content Approval
	12:00	Content Approval
		Rally (Journalism Rm 1111 AT)
Feb. 15	9:30 -	VOTING
	21:00	(Loeb, Tunnel Junction, Unicentre Levels 1 & 4, Res. Commons, Steacie, Architecture and Engineering)
Feb. 16	9:30 -	VOTING
	19:00	(Loeb, Tunnel Junction, Unicentre Levels 1 & 4, Res. Commons, Steacie, Architecture and Engineering)
	20:00	COUNTING
Feb. 17	9:00	Official Announcement

Dan Perley
Chief Electoral Officer

THIS WEEK AND MORE

3 friday

An exhibit of weavings by Ottawa artist Anne Donovan continues at the Women's Centre until February 10, on the fifth level of the Unicentre.

Sans Harbour appears at The Pub this weekend.

Marie-Lynne Hammond of Stringband performs at Rooster's tonight and tomorrow.

Professor Peter Green is giving a lecture on Alexander the Great, Myth and History tonight at 8:30 in 103 Steacie Building.

Behind the Rent Strike is being screened at the National Film Theatre tonight at 7:30. This politically committed film is about a 14 month strike involving 3,000 tenants who went on a total rent and rates strike against the Housing Finance Act.

The Towne films tonight are I Never Promised You a Rose Garden at 7:30, Annie Hall at 9:30 and Rocky Horror Picture Show at midnight.

4 saturday

Tonight Laurentian plays the Robins and Erindale plays the Ravens in Basketball in the Carleton Gym.

The Palestinian Community in Ottawa are celebrating the 13th Anniversary of the Palestinian Revolution today at 7:00 in the Colonel By Auditorium at Ottawa University.

Lorraine Clark, Associate Professor with the Centre of Criminology and the Department of Philosophy at U. of T. and co-author of Rape: the Price of Coercive Sexuality will be giving a talk on problems and prospects of law reform for women today at 2:00 in Fauteux Hall, Ottawa University.

The National Museum of Natural Sciences present the films Beyond the Next Harvest, Organic Gardening Composting, Looking for Organic American and Earthbread in the Museum auditorium today and tomorrow at 2:00.

Annie Hall at 7:30, I Never Promised You a Rose Garden at 9:30 and Kentucky Fried Movie at midnight are the films being screened at the Towne Cinema tonight.



Morgan opens in The Pub on Thursday, February 9, performing nightly until Saturday.

5 sunday

2001: A Space Odyssey is the movie being featured at the St. Pat's College Sunday Movie Night. Two shows, at 7:00 and 9:15 will be held in 100 St. Pat's College.

The National Film Theatre is showing two movies tonight at 7:30 and 9:30. The first, The Baker's Bread was a hit at the Berlin Festival, and the second, Zero Hour is an account of the fall of the Third Reich.

The Sunday matinee at the Towne today features Canadian Shorts at 1:30 and Annie Hall at 3:30, followed evening performances of Brother Sun, Sister Moon 7:30, and Leo the Last at 9:30.

6 monday

Tonight at the Towne Cinema The Magus at 7:30 and Brother Sun, Sister Moon at 9:30 are featured.

The Canadian Council of the Blind is holding an Open House today from 2:00 to 4:00 and from 7:00 - 10:00 at CNIB's Leston Hall, 324 McLeod St.

7 tuesday

Feature Flicks presents Three Days of the Condor tonight and tomorrow night at 7:15 and 10:15 in Res Commons lounge.

Rooster's is sponsoring an amateur night every Tuesday. Everyone is welcome.

The Women's Centre offers a lecture on Women and Marriage with speaker Peggy Mason of the Women and the Law Association today at noon in the Women's Centre, fifth level Unicentre.

The Interfaculty Committee of Women's Studies and the Women's Centre are co-sponsoring a lecture by Naomi Goldberg on the topic Feminist Witchcraft: The Goddess is Alive. This lecture takes place at 6:00 in the Architecture Pit.

An evening of French films at the Towne includes Luis Bunuel's Le Charme Discret de la Bourgeoisie at 7:30 and La Femme aux Bottes Rouges at 9:30.

8 wednesday

Bud Cullen, Minister of Employment and Immigration is appearing in the Speakers Series at noon today in Rooster's.

The Wednesday Noon Music Ottawa Concert series continues today in the Banquet Room at the Chateau Laurier. This week's performers are Steven Dann on the viola, and Ann Golden, playing the mezzo.

Seven Beauties at 7:30 and Hamlet at 9:30 are the Towne films for the evening.

9 thursday

The Return of the Pink Panther returns to the Towne at 7:30, followed by Seven Beauties at 9:30.

Z, a political thriller featuring Yves Montand, the fifth in a series of six films sponsored by CUSA will be screened in the Unicentre Main Hall tonight at 8:00. Admission is free.

Morgan performs at The Pub this weekend.

Red Rock Hotel appears nightly in Rooster's until Saturday.

Step by Step a film on the Baha'i Faith in South America, is being shown at 8:00 in 103 Steacie Building.

Gerald Vandezande, Executive Director of the Committee of Justice and Liberty, will be speaking at 2:30 today in the Old Music Listening Room, of level one Unicentre. His topic will be Seeking the Abundant Life from Economic and Political Distortion to Shalom.

10 friday

The NFT presents My Darling Clementine tonight at 7:30 followed by Once Upon a Time in the West at 9:30.

The Towne presents three films this evening: The Pink Panther Strikes Again at 7:30, Burn at 9:30 and Yessongs at midnight.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

ARTS cinema

Z: A classic 'political film'

Z
Constantin Costa-Gavras
Main Hall, Feb. 9th

John Ramlochand

Every film (and I would argue, every work of art) reflects in some way the ideology of its creator(s) and/or the social milieu within which it was made. One could say then, to paraphrase George Orwell, that "all films are political, but some are more political than others."

Z, the 1969 Franco-Algerian feature directed by Constantin Costa-Gavras must be viewed within this context. It is being presented this Thursday night at

8 as part of the CUSA political film series.

The film is based on the assassination of Gregorios Lambrakis in Salonika, Greece in May, 1963.

Lambrakis, a medical professor at the University of Athens was also a well known liberal legislator and pacifist. He was struck down by a truck as he left a peace rally in a murder that was planned to look like an accident. The resulting investigation into his death uncovered such scandal and corruption among the authorities that public outcry caused the government to fall. But this democratic resurgence was short-lived. A military coup d'etat in April 1967 imposed a fascist dictatorship.



Z recounts the murder and the investigation in an attempt to expose how the machines of fascist corruption can be hidden under the titles of law and order. It was, upon its release in '69, promptly banned in Greece.

Considered a classic of political cinema, Z manages to be a commercial success without compromising its ideological commitments. Costa-Gavras directs his film with a masterful use of conventional thriller techniques and an effective use of melodrama. The result is an entertaining, thought-provoking work which avoids the pitfalls of didactic propaganda.



Costa-Gavras seen directing his 1969 production of Z

In fact, Costa-Gavras directs his work with an almost Hollywood slickness. The scenes, though photographed realistically by Raoul Coutard, are edited dynamically together. Thus the film's fast pace makes it always exciting; the ironic twist at the end however, reminds us that Z is not pure fiction but an accurate recreation of events in Greece during the mid '60's.

A weakness in the film is its black and white stereotyping of characters. The fascists are all corrupt bullies and perverts, while the radicals are good, honest and reasonable people. These shallow caricaturizations, although compensated for to a large extent by capable acting, threaten to undermine the film's credibility.

Luckily Costa-Gavras does not overdo these indiscretions and Z remains both a critical and commercial success. It won the "Best Film" award from the National Society of Film Critics and the "Special Jury Prize" at Cannes.

The film raises an important question which goes beyond its immediate political implications and is at the centre of a controversy which surrounds "revolutionary" films as a whole.

While Z is a leftist, and by association an anti-bourgeoisie work, it employs typically bourgeois forms of cinema—the conventions of melodrama and the thriller. Thus many leftist critics have taken it to task as to its true revolutionary value since it does not attempt to change people's mode of perceiving a film.

However, as many political artists claim, to employ a radical sensibility would alienate any mass audience. Perhaps more importantly, large theatre chains would be in opposition to showing films which are potentially confusing, boring and disturbing to its audience.

This is a dilemma that has plagued the political artist throughout the 20th century. The reaction has been either to "sugar coat" the political message (recently done by Lina Wertmüller in *Sweet Away*) or to explore new forms regardless of the viewer's difficulties (the work of Jean-Luc Godard).

Both methods have value. Godard's films, while not immediately comprehensible to the ordinary viewer, have affected the work of other filmmakers. Films like Z on the other hand, can and do reach large audiences. Although they do not break new ground structurally or stylistically, they operate realistically within the present system to express their politics.

The CUSA Education Office:
Looking for Mr. Coupar

Volume 7, Number 21 February 10, 1978

THE CHARLATAN



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THE CHARLATAN

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February 10, 1978

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University Board of Governors:

Report urges "more neutral position" toward CKCU

Darlene Harapiak

A confidential policy paper presented Wednesday to the University Relations Committee, a sub-committee of the Board of Governors (BOG), recommends the university stop granting loans and funds to Radio Carleton (CKCU).

The paper, introduced by the board's secretary, Donald McEown, advises the university "take a more neutral position" towards CKCU.

Other suggestions are:

- The university should have a specific agreement with the students' association (CUSA) about the space occupied by the station that would require the station to vacate the university premises within 90 days if the station's operations interfere with the university's operations;
- Carleton University employees who are chosen to be members of the station's Broadcast Policy Board (BPB)

should not be considered official representatives of the university;

- University departments wishing to gain access to air time should buy air time by contract with CUSA;

- Official communications about CKCU from the university should be sent to CUSA only.

McEown called the report "a confidential working paper" written to "stimulate the committee and to get them thinking about things, just a recommendation concerning the university's provisions for funds to the radio station.

"I have not received any specific support from other committee members," he said. "I wrote it as a staff member after discussing the matter with the executive of the university...people like the President and Vice Presidents."

The paper outlines the history of student radio at Carleton, the position of the university regarding funding in the past, and the refusal of the Canadian

Radio-Television and Telecommunications Commission (CRTC) to renew the station's licence last December.

It also gives one instance when, the report says, the station disrupted university operations. In 1975 the station's radio signals were interfering with scientific experiments being conducted on campus.

To solve the problem, the station's transmitter was moved to its current site at Ryan Point in the Gatineau. The move was assisted by the University which paid \$20,000 in expenses.

The report says moving the antenna "was difficult and expensive for the University."

The report also says part of the arrangement for the University's financial support was so that certain university departments could make use of air time.

In 1974 the BOG agreed to lend a maximum of \$115,000 to CUSA to assist in the station's financing.

"Some of the depart-



Peter Pivko

ments...the most significant (being) the School of Journalism...are unhappy with the service offered to them by CKCU," says the report.

The report concludes, "It appears...that with the present evolution of the Radio Station that it is now less desirable for the University to be so directly involved (with the station) and the University may wish to take a more neutral position vis-a-vis the operation of CKCU-FM."

Peter Pivko, one of two student representatives on the BOG calls the report "extremely biased".

He said the report caused "a few startled faces" when it was introduced and several committee members "agreed the report presented was stacking the cards against the radio station."

"I could punch holes into every statement," Pivko says regarding the report's presentation of the station's antenna disruption. He says the report ignored measures that had been taken by the station to ensure every department's support.

Pivko says he believes the University President, Michael Oliver and Vice President Albert Larose, influenced the report, as well as McEown.

Pivko says the committee discussed the matter for more than an hour. He says there was not much discussion in favour of the paper and further steps would not be taken until a CUSA representative came to the committee to present their side of the picture.

Neither CUSA nor CKCU representatives were invited to Wednesday's meeting, says station manager Randy Williams. He says when he read the report, he was shocked.

Because of the CRTC's decision to cut their advertising revenue, Williams says the station needs an institutional backing.

"It's time to lay this all out, this vague and misty relationship we have with the university. It's time to clear it up."

continued on next page



RICHARD ELLIS:

Sees lack of CUSA experience an advantage

Marilyn Boone

Richard Ellis says he is no longer the underdog in the race for the presidency of the students' association (CUSA).

He is running on a combined president-finance commissioner slate with another engineering student, John Hampson.

Ellis says he won his first victory over his only opponent, Dan Hara, at a Monday rally in the Loeb Building.

"It started out as a Hara-oriented camp," Ellis says. "But when I was finished with him it was an Ellis-oriented camp."

The 24-year-old engineering student has never been involved in Carleton student politics.

However, he sees this as an advantage because he never became part of what he calls the "student government clique."

He cautions Hara not to bank on his one and a half years of experience on students' council.

"His experience has been with a council that has basically been

ineffective ... so bloody disorganized nobody knows what's going on dollar-wise, in terms of expenditures," Ellis says.

Ellis says because his main purpose is to "serve students in a constructive way," he would spend \$9,000 on campus clubs and societies.

Of that amount, \$2,500 would be made available to the larger clubs and societies who want to become incorporated. Ellis estimates ten would be interested.

This move would plough more money back to the students as well as encourage more involvement and responsibility on the part of club members, Ellis says.

The remaining \$6,500 would be taken from the budget currently allocated to the Vice President External's portfolio.

Ellis says he would take that money and divide it between

continued on next page



DAN HARA:

Find out what students want, then act

Sharon Andrews

Presidential candidate Dan Hara says he believes most students on campus do not feel the present students' association (CUSA) has governed responsibly.

"This mild hostility is well justified because people are wondering just exactly what it is they are receiving for their student fees."

"They're wondering what's happening on council and, frankly, I don't blame them."

Hara, 22, is a fourth-year economics student and has been an arts representative on council for the past two years.

He has also served this year as VP Community Affairs and has sat on the Senate Committee for Continuing Education, the Instructional Development Committee, and the Athletics Board.

Hara says his experience on council gave him an opportunity to "get a first hand

continued on next page

HARA

continued from previous page

look at many of the problems facing the students' association.

"I feel I've done a good job over the last few years. Now I've got some ideas and I'd like to implement them."

If elected, Hara says he will survey the Carleton community to determine which of "our services should be kept, which should be expanded and which should be phased out."

"We have to know what students want and then act accordingly," he says.

Hara is critical of CUSA's present spending policies.

"Very often the association gives money to organizations simply because it's always granted them money. It's time CUSA started to rationalize its

spending."

Hara says CUSA should be "flexible enough" to look at individual situations "subjectively", allotting money according to club membership size.

Hara is also critical of internal communications within council.

He says the executive often holds back information from other council members in an effort to "avoid trouble."

As a result, council is "always uninformed and can serve only as a group meeting Tuesday nights to criticize decisions after the fact."

He says he plans to form working committees around each executive council position.

"Then Council members will work together with the executive and they'll make decisions together," he says.

One of the major problems facing CUSA right now, Hara says, is the difficulty of

balancing corporate and political business.

CUSA has a large corporate structure employing hundreds of students and several professionals.

Hara says the association should hire a professional manager who would provide competent and consistent management of services.

"A professional manager would keep students from getting bogged down with management details and leave them free to set policy."

He places four priorities on political action this year. The first, he says, is an extension to the library.

"We have to get the provincial government to consider Carleton separately. We have to show them we're not asking for extra library space. We only have 52 percent of the space we should have."

Hara says his second priority is a Bill of Rights for students at Carleton.

He says this is something that can be accomplished within the next year.

"The new judicial system at Carleton sets down a student's obligations to the university and ignores the university's responsibilities to the student," he says.

He lists student unemployment and the accessibility of education as political priorities three and four.

"We have to expose student aid rip-offs and work to embarrass the government about their education policies," he says.

ELLIS

continued from previous page

each of the three main political clubs operating at Carleton.

By doing this, he says CUSA "can put more effective pressure on the parties than sending bus loads of students to Queen's Park."

As for structural changes, Ellis says he would appoint one elected representative from each of the seven faculties sitting on council to his executive, increasing the present number from seven to 14.

Ellis also plans to have the presidents of the newly incorporated clubs sit on his board of trustees.

He says he could "maintain the same three trustees as the primary decision making group but the others would have to be informed regarding the areas where they would be affected."

He says, however, the group of trustees could possibly be given the power to veto actions taken by the top three if they could achieve a majority agreement, "in the range of 90 percent," among themselves. Ellis says the large number of trustees will make it possible for the mismanagement of power to be discovered and checked before it gets out of hand.

Asked where the money would come from to pay for the incorporation of clubs and other financial obligations, Ellis says while he intends to devote

CUSA money to internal student activities, the money to finance these activities could come from outside the university.

"I feel we should be able to generate \$40,000 in advertising revenue from the Student Handbook, the Course Guide, the Student Directory and the Survival Guide," he says.

To cut expenditures, Ellis says he would "streamline" CUSA's staff, get rid of the "non-producing people in CUSA," and eliminate hiring for the sake of hiring.

Ellis says CUSA must be prepared to pay more for Radio Carleton next year.

"If the CKTC's decision in June is not a favourable one or if the station cannot bring in advertising revenue, we may have to shell out as much as \$100,000," he says. "That's anticipating the worst possible situation."

To come up with this extra money, Ellis suggests staging, "specific events designated as CKCU benefits."

While Ellis admits some of his ideas are "revolutionary", he says his policies are geared toward getting more students involved.

"There's real apathy or non-caring in 90 percent of this student body ... and you can't just throw general programs up in the air in the hope that students will get interested," Ellis says.

Ellis says he wants to rejuvenate a Carleton spirit. "We've got to start trusting each other again. The university doesn't give a damn."

CKCU

continued from previous page

The report, he says, seems to reject the station's separate incorporation from CUSA and questions the station's relationship with the university.

Williams says the station will make proposals for changes to the committee at their next meeting. He plans to introduce those plans at a BPB meeting this week.

"It's obvious we are going to have to convince the University

Radio Carleton is worthwhile the same way we had to convince the students before the referendum. This is really heavy duty stuff."

"I'm obviously disappointed with the tenor of the document, but I think we have the plans to put the fire out."

Dave Mowbray, a volunteer at the station, says the station members' happiness over last week's referendum results was short-lived after they heard about the position paper.

"It's just like a big kick. It seems every time we turn around somebody is putting their feet on our genitals".

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Finance Commissioner Candidates:

Major concerns corporate cleanup and club funding



Neil Bregman

Michael Erdle

Neil Bregman isn't making many campaign promises in his effort to become the next students' association (CUSA) finance commissioner.

"I don't want to make promises I can't keep. I'll be walking into a pretty messed-up situation," he says.

A third-year commerce student, Bregman says he believes he can reverse CUSA's trend toward deficits by applying sound financial practices.

Bregman, 23, says he can't understand how The Pub and The Store can lose money.

"I think CUSA's revenue sources should be producing revenue," he says.

He says he can't present any specific proposals for turning them into money-making operations until he has a chance to see the most recent financial statements and find out where the money is being lost.

During this week's all candidates' meetings, some members of the audience complained about Bregman's refusal to present specific proposals and make election promises.

But outgoing Finance Commissioner, Harvey Tepner, says he thinks Bregman is right not to make promises.

"I think you have to be wary of the candidates who are making all kinds of wonderful promises. No one can fix all of CUSA's problems overnight," he says.

Tepner says he thinks Bregman is the best candidate for the job.

"I will vote for Neil. I haven't known him a long time, but I know he's well-motivated and well-organized. He's willing to work hard and he shows imagination and leadership," Tepner says.

Bregman also works as a volunteer disc-jockey at Radio Carleton (CKCU). At one candidates' meeting he was quizzed about possible conflicts because of his involvement with the station.

Bregman says he looked into that possibility before entering the race and decided it would not be a problem.

"It's just like belonging to any other club. No one would be

complaining if I belonged to the backgammon club," he says. "It's the right of any student to belong to any club he wants to."

One of the other candidates for the position of Finance Commissioner, Warren Manis, is president of the backgammon club. Bregman is a member of the same organization.

"If council thought there was a conflict I would eliminate myself from voting or whatever," Bregman says.

A native of Montreal, Bregman is not currently involved with CUSA.

But he says he wants to become Finance Commissioner because he likes to get involved and likes a challenge.

"I know the job will be a big challenge," he says.



John Hampson

Michael Erdle

John Hampson, one of the four candidates for Finance Commissioner, says his criminal record should not be an issue in next week's election.

Hampson, 21, told *The Charlatan* he was involved in what he called a "prank" last fall that resulted in his arrest and a fine of \$150.

Hampson said he was charged with breaking and entering after he and a friend broke into the Environmental Laboratories at Carleton and took \$600 worth of plants.

Hampson's conviction was entered Nov. 3, 1977 by the Provincial Court Criminal Division for the Judicial District of Ottawa Carleton.

"It was just a prank," said Hampson. "We had been in The Pub and got pretty drunk up. It just seemed like a good idea at the time."

When the police arrived, he said, they realized they were doing "a very stupid thing," and gave themselves up.

Hampson's presidential running mate, Richard Ellis, says "the prank" doesn't worry him.

"I don't think that indicates his ability or lack of ability to be Finance Commissioner," he says.

Both Ellis and Hampson see club funding as a high priority issue. Hampson says the first thing he will do if elected is up club funding 200 percent,

Rooster's and The Pub have the potential to be "big money makers," he says. Hampson suggests bringing back the "Thank God It's Friday" pubs.

"With lower prices and higher volume we would be sure to make a profit," he says.

Another way to get more money, he says, would be to incorporate the larger clubs into subsidiaries of CUSA. Hampson says this would make it possible for off-campus organizations to make tax-deductible donations to these clubs, and would also lessen their dependance on CUSA.

Another money making venture, he says, would be the creation of other subsidiary corporations to create jobs for students.

One suggestion is to hire students to clean the Unicentre instead of contracting it out as CUSA now does.

Finance Commissioner, Harvey Tepner, says this plan sounds good in theory but reminds him too much of Carleton University Student Enterprises (CUSE).

CUSE was formed in 1974 to provide summer jobs for student by contracting them for labour intensive enterprises such as landscaping.

In June of 1974 the company's managers absconded with its files and funds.

CUSE declared bankruptcy, leaving a debt estimated at about \$35,000.

"That kind of thing won't happen again. We will get good management," Hampson says.

"We've looked into the details. The money is available and so are the students who will need summer jobs."



Warren Manis

Kathy Lawrence

In a telephone interview with *The Charlatan* Wednesday night, finance commissioner candidate Warren Manis said a shooting incident he was involved in five years ago should have no effect on his chances to win.

"I'm confident I can win," said Manis. "I've got lots of support."

Manis told *The Charlatan* that while living in Glengarry residence he and a friend were involved in a drug transaction.

"Two guys tried to rip us off for some hash. We surprised the guys by putting up a fight and one of them pulled a gun. Some people were standing around and a guy in the crowd received a minor injury."

Manis said he was "young and adventurous at the time."

"It was my first time away from home. Police questioned us and there were no charges laid," said Manis.

He said he withdrew from residence but was never formally asked to leave.

"This whole incident is a minor issue," he said. "I prefer the positive side of things. There should be no repercussion or loss of votes. It's in my past now," said Manis.

Manis, 21, is a fourth year Commerce student. "I look forward to using my academic training and work experience," he says. Last summer Manis worked for the Department of Justice in the administration department.

"The position of finance commissioner is not political," says Manis. "It's administrative and financial. The duties are to ensure that proper allocation of

funding is ensured."

He sees Festival for the Folks as having profit potential. "We learn from our mistakes," says Manis. "I don't know exactly how much CUSA lost in the festival but if we think we can make a profit on it next time we'll sponsor it."

Manis says he would abide by the student's decision to continue CKCU funding.

On the library issue, Manis says continued research is necessary.

"We need a survey to demonstrate student interest in library expansion. Then we should take it to the Ontario Ministry of Housing. We need a large grant. I don't know how much exactly, but what you do is shoot for the sky and hope for half the amount."

Manis says clubs are an active part of student participation. He is this year's president and treasurer of the backgammon club.

"The clubs should act quicker than they do to ensure speedier recovery of their claims. CUSA is here to support clubs," says Manis.



Gary Ritchie

Kathy Lawrence

Candidate for Finance Commissioner, Gary Ritchie, says should he win, his first priority will be to conduct a complete investigation of student services.

Ritchie, 25, is a fourth-year sociology and psychology major. Before entering Carleton, he spent two years working as an accounting clerk in Ottawa.

He has also been employed as an internal auditor and as an assembly clerk for the Department of Internal Revenue.

He has taken several registered industrial accounting courses he says, "to continue my pursuit of a financial career."

Ritchie says the first thing he will do is "look at old services, consider new services, decide what to discard and what to maintain."

He says he is pro-student and "strongly in favour of any monetary gains to be made for students."

Ritchie thinks The Pub's inability to make money is "ridiculous." He also says he

doesn't think the students' association (CUSA) should be responsible for financing Festival For the Folks if it is going to lose money.

As for Radio Carleton (CKCU), he says the recent success of the referendum obligates CUSA to provide the station with financial backing.

He says he voted "yes" and would continue to support the station.

"CKCU is a well-needed voice for students," he says.

Ritchie says clubs are another priority. He is activities coordinator for the campus New Democratic Party (NDP) club and former member of the club's executive.

"We need to increase the autonomy and independence of clubs," he says.

"Club executive needs to be more responsible to respective clubs and less responsible to the Carleton University Students' Association," he says. "We need to increase cash flow, thereby giving more money to the budget."

While he admits to not knowing much about the CUSA budget at the moment, he says he is currently reviewing it and will push for it to be more easily operative.

"Once I have met with the present finance commissioner and have read the budget more thoroughly, I would work to establish a realistic viable budget," he says.

"I haven't had time to attend any council meetings," he says "because I'm taking six courses this year."

But he promises next year will be different.

"All I've got left to work on is my thesis and I can work on it next year."

Students told to worry less about job market, more about interests

Nick Groeneveld-Meijer
Deans, directors, and a professor from Carleton told about 40 students at an employment opportunities forum Wednesday to worry less about the job market and concentrate more on what interests them at university.

The Dean of Arts, Naomi Griffiths, said students should attend university for "the privilege of personal rather than commercial enrichment."

Her sentiments were echoed by faculty members representing Architecture, Commerce, Engineering, Journalism, and Science.

Students were told that while most graduates are able to find jobs, they probably would not gain the "ideal" position as soon as they obtain their degrees.

An arts student could improve his chances for employment, Griffiths said, by finishing with a second language. It need not be French, she said, but "becoming bi or tri-lingual helps mark you out in front."

Cullen: Youth unemployment at disastrous level

John Larkin

The federal minister of Employment and Immigration, Bud Cullen, told a full-house at Rooster's Wednesday that youth unemployment, now at 15.2 percent, is at a "disastrous level."

But, he said "the financial implications of unemployment are not the most serious to students. More important is the waste of their productive years...loss of opportunities to finance their education, gain valuable experience, and launch careers," he said.

Cullen said "employment is in fact growing in Canada", and that in the past year, there has been an increase of over 200,000 jobs.

However, he said another problem facing the Canadian economy is that the rate people are moving into the labour force which "was at one stage down around the figure of 50 percent" is now 63 percent.

Even though there are more Canadians than ever unemployed, Cullen said the fact that the seasonally adjusted unemployment rate had dropped, to 8.3 percent in January from December's level of 8.5 percent indicated "the system is in fact, turning around."

"Certainly unemployment is growing, but the factor lost sight of, and to put it in proper perspective, is that there are a million more Canadians working today than five years ago," he said.

"Besides unemployment, I am concerned with under-employment, under-use of talents and skills that are developed at the university level that don't get used out in the market place," he said.

Arts students were also advised to take one or two computer courses. "The computer revolution is on now," said the Dean of Engineering, Malcolm Bibby.

Journalism professor Phyllis Wilson said journalism graduates are facing a job market no different this year than it was last year.

"Students should not set their sights too high," she warned. "The important thing is that they get into the job market."

The Dean of Sciences, Joseph Wolfson, said the demand for science graduates of a decade ago has tapered off, partly because of a poor economic climate.

Graduating science students, he said, are finding jobs in teaching, private consulting, and private contracting.

There is a small, but steadily increasing demand for chemistry students and chemical engineers. Geologists "seem to be having no difficulty in finding positions."

Wolfson discouraged graduate work in mathematics because of the strong competition. He said last year's physics graduates are employed, but the job they have may not be their "first pick."

He suggested students should not gamble for jobs when deciding on courses but should enrol in courses that interest them.

"You are here for an education and there is always a demand for educated people," he said.

The Director of Architecture, Jim Strutt, said graduates from that school who aren't too concerned with becoming "professionals" are finding work, but "there are darn few graduates who are designing houses."

Architecture students with a degree, he said, have found jobs in environmental and energy programs as well as analytical and research positions.

He said Carleton's architecture graduates are "second-to-none in the country" but "there is a need to overcome investment dollar holdbacks before the job market opens up for architecture graduates."

Bibby said graduating engineers face a good job market.

"Most engineers have two job offers if they have their shoulder to the wheel," he said.

Bibby said most Canadian plants are operating at about 80 percent capacity and, if industry winds into full production, there will be even more jobs available.

While the job market for engineers may be slow for the next five to ten years, Bibby predicted a surge in job opportunities with the further development of the computer.

The Director of the School of Commerce, Jim Waugh, said job opportunities for graduating accountants are "not so good", but added the jobs are there.

He said graduates with computer, statistic, and business courses are doing well. But, he said, the commerce department does not "just train people for jobs."

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New Pub manager aims for cozier atmosphere

Theresa Wallace

After five months without a manager the students' association (CUSA) has hired Sam McFall to pull The Pub out of its financial hole.

"With support from students' council I think our new manager will turn things around," says CUSA's finance commissioner, Harvey Tepner.

The former liquor facilities

manager, Ron Mertens, was fired last September after \$2,700 of last summer's Festival for the Folks money was unaccounted for. Since then the director of operations, John McNeil has been managing The Pub.

The Pub has been suffering financial losses since it was renovated in 1975.

McFall, who started

yesterday, says he is not familiar with The Pub's finances yet, but will be in a couple of weeks.

The Pub, which made \$30,000 in 1975-76, was \$33,000 in debt by last Sept. 1.

Things improved in September when The Pub made \$17,000. But a decline in attendance during October and November and the closure of The Pub for two weeks in December meant it finished last year \$26,000 in debt.

McFall says he hopes to rearrange The Pub to give it a more "social club atmosphere."

"The Pub just looks like two big rooms. This is okay for weekends but during the day it's a bit of a void," he says.

He wants to break up the space into alcoves with movable screens. He also says he wants to bring in chess and dart boards.

McFall, 35, and his wife immigrated to Canada last October because he says he didn't want his three children growing up in northern Ireland.

"About this time last year I could see no end to the troubles in Ireland, and I didn't want my children living there."

McFall managed a rugby club in Carrick Fergus, ten miles north of Belfast for six months before he came to Canada. He also managed two arcades in Belfast.



Sam McFall

McFall says managing Carleton's pub "seems like a reasonably good job with a challenge." He says he will be asking for suggestions from students and pub staff on how to improve The Pub's popularity.

CUSA's hiring board picked McFall last month from 56 applicants. CUSA's President, Ben Lachance, Tepner, and CUSA's financial manager Ahti Hamalainen were on the hiring board.

"I think Mr. McFall showed

familiarity with the liquor business, and because he had worked with young people before, we were convinced he would work well with students and staff," Lachance says.

Lachance says it took CUSA five months to hire a new liquor facilities manager because most applicants did not have experience running an operation of The Pub's size as well as a proven ability to work with young people.

History prof PC candidate for Ottawa-Centre

Terry Lavender

Carleton history professor Richard Clippingdale, the only candidate to announce his nomination for the Progressive Conservative (PC) party in Ottawa-Centre, says his teaching job could give him an edge in dealing with national problems in the House of Commons.

Clippingdale, who announced his candidacy Jan. 31, says he feels he would be able to make a contribution to the House of Commons because of his knowledge of federalism and regional diversity in the country.

As a historian specializing in Canadian history he says, "I have a sense of where the country has been, its diversity, and how much it needs reconciling."

The provinces are drifting apart, he says, because they "can sense the federal government is not providing leadership."

While Ottawa should retain its economic powers, he says the provinces should be given increased roles in the areas of culture and communications.

Clippingdale says he is running in this election because the Liberal government has "lost its sense of direction."

"The economy is in a mess and the government seems incapable of sorting the mess out," he says.

Clippingdale says Ottawa-Centre's current MP, Liberal Hugh Poulin, "has lost touch with the electors."

He calls Poulin a "nice man" but "not very effective" and says

Poulin is "not active in Parliament and is not accessible to the people of Ottawa Centre."

Ottawa-Centre, a Liberal stronghold for more than 30 years, has been held by Poulin since 1972.

The Conservatives represent a viable alternative to the present government, Clippingdale says, because they are more regionally representative even though they have little support in Quebec.

They also have "fresh ideas" and a "good leader in Joe Clark."

Clippingdale compares Clark to Sir Wilfrid Laurier, W.L. Mackenzie King and Sir John A. Macdonald.

"Like them, Clark rose through the political system, and learned what the people wanted and how to work with the people."

"Liberal leaders like Trudeau, who came in at the top, don't know how to deal with people," he says.

Clippingdale has been a policy adviser for Premier William Davis and former PC leader Robert Stanfield. He was also president of the Ottawa-Centre PC Association, from 1973 to 1975.

Clippingdale says he has "excellent" chances of winning the nomination.

"To be immodest about it, I'd say that if anyone is going to beat me they'll have to stay up awfully late and work awfully hard in order to do it."

Clippingdale, who has been with Carleton's history department for 11 years, says he is pleased with the support for his campaign from the university community.

He says he has received backing from many faculty members, both inside and outside the history department, and from a large number of students.

He has promised his students he will not sacrifice any class time during his campaign for the nomination. If he wins and the nomination and election is called during the academic year, he says he has made arrangements with other professors to take over his classes.

Clippingdale's fate as a politician will be decided at a nomination meeting March 16 in Salon C of the Civic Centre.



Richard Clippingdale

CKCU takes survey show on the road

Alick Huebener and Peter Larock

Results of the survey included in last week's referendum on continued students' association (CUSA) funding of Radio Carleton (CKCU) has led the station to "take the show on the road to answer questions."

Station manager Randy Williams, says the station is planning to go to Roosters and the Loeb Lounge to answer questions asked in the questionnaire.

The survey consisted of seven questions: two on CKCU's finances; one on organization; three on programming; and a final question asking for further comments and questions on the nature and operation of Radio Carleton. Each question also had space for comments.

"Students want to know about the CRTC (Canadian Radio-Television and Telecommunications Commission)," says Williams.

"They want to know about the administrative structure of the station, why people are paid, whether rumours of empire building are true."

Williams says it is easy to forget that the population of the university is changing all the time "We're going to make sure we're in accord with what students want."

The questionnaire was returned by 1,406 people; 2,526 voted in the referendum.

The most positive responses were to the questions on advertising and a news service.

To the question "Should Radio Carleton be allowed to solicit advertising revenue in return for, what the CRTC has called a 'creative service' to small businesses?", 90.8 percent answered "yes", 9.2 percent answered "no".

To the question "Do you think that CKCU should carry a regular news service covering the campuses of Carleton University, Ottawa University and Algonquin College?", 81.9 percent answered "yes" and 18.1 percent answered "no".

Williams says he will show the results of the advertising question to the CRTC at CKCU's upcoming hearing in June. "Students really feel this station should be able to advertise," says Williams.

The CRTC has said the station's advertising "exceeded the limits of (its) restricted commercial activity."

He also says the station will have a news service next year. He says he has been talking to the director of the School of Journalism, Stuart Adam, and Williams says "definitely the School of Journalism will be with us next year."

He says a format hasn't been worked out yet but says one idea is to have a two-hour wrap up on Friday afternoons similar to the program run by the

university's television station, CUTV.

CUTV is staffed by volunteers who are mostly journalism students. They produce a 15 to 20 minute show every night on closed circuit television and produce a half hour show Friday nights aired on cablevision.

The survey also showed 56.1 percent of the respondents were "satisfied with CUSA's present funding priorities for CKCU." Another 26.4 percent answered that CKCU should be a higher funding priority. Only 17.5 percent answered that it should be a lower priority.

Over 75 percent disagreed that "CKCU is too professional and too remote from the students". About 25 percent agreed.

On the quality of CKCU's programming, 51.5 percent said "I am satisfied with the sound of CKCU-FM."

Another 45.5 percent answered that CKCU "should strive for higher standards." Only three percent answered that CKCU should lower its standards.

About 62 percent answered that "CKCU's programming reflects the concerns, interest, and activities of Carleton students." Another 38 percent said it didn't.

So far, only the results of the questions have been tabulated. Williams says analysis of the comments will be completed by next week.

COVER STORY

"How can we save this potential?"

Phil Shaw

It's a very minor story. One man who's worked in a small corner of the students' association (CUSA) offices on the fourth level of the Ucentre has quit his job. What's one more jobless Canadian among one million? Probably no one cares.

Doug Coupar cares, not just because it's his paycheques that are ending, but also within the classic sixties activist understanding of the word. His commitment to political caring led him to help organize the Greater Vancouver Student Union and one of British Columbia's provincial student federations in the early seventies.

Starting in the spring of 1973, Coupar even found himself in a clichéd activist situation: he was co-opted, working for the Education Research Institute of B.C., an agency established by the new NDP government of the province.

Coupar enrolled at the University of Victoria for 1974-75. The year was not an academic success, but it introduced him to the student press via U. Vic's *The Martlet*. He went on to become assistant editor, then editor-in-chief. From this position, he saw possibilities in Canadian University Press, the national post-secondary news service. At the CUP national conference in Montreal shortly after Christmas 1975, Coupar ran for national bureau chief. His interview before the conference plenary late on New Year's Eve 1975 went well. Sitting in the centre of a dimly lit room in the McGill University student union building, Coupar answered questions thoughtfully, measuring his words. His eloquence and commitment shone through. His possibilities didn't. He lost the election.

These experiences saw an unemployed Coupar point himself towards a full-time job advertised by the Carleton University Students' Association (CUSA) in the summer of 1976: there was an opening for a political animator-researcher in CUSA's newly-created Education and Research Office. (The term animator is best understood as "one who spurs others to action.")

The Education and Research Office (ERO) was one man's baby. Scott Mullin, CUSA vice president for 1975-6, conceived it during his successful presidential campaign in the spring of 1976.

The ERO was to be a concrete structural outcome of the increased political feeling which swept CUSA and Mullin personally late in 1975. This was a fundamental shift in perspective for the students' association which, for at least two previous administrations, had been politically dormant and fixated with providing services.

The political action was aimed directly at the Ontario government's Henderson Report, a document which first articulated the Davis administration's plans for budgetary cutbacks to social services, including post-secondary education. The cutbacks included tuition increases which eventually hit university students last fall. (Another catalyst in CUSA's reawakening was Riel Miller, one of the principal organizers of the anti-Henderson Report movement. Miller went on to act as Mullin's vice president external and is currently an arts rep. on council.)

During the course of the Henderson protest, there were repeated attempts to publish the student perspective on the question of social service cutbacks. Carleton's Student Action Committee,

attached to CUSA during the protest, repeatedly asked its members to research particular aspects of the issue in order to make the movement's questioning more knowledgeable and articulate. Amidst all the busy-ness, this side of the political action was always less than it could have been.

This must have been in Mullin's mind when he created the ERO. A memo announcing the office lists a set of "perceived needs" as "a more consistent and developed approach to issues, an efficient information system, a home for New University Government Co-ordination, research on Senate issues, course union organizing, provincial and national issues organizing, involvement in Ottawa Community issues, and a place where interested students could find out more about CUSA and the University."

Because the ERO was to participate in political action both inside and outside the university, it was to be staffed by two animator-researchers, their areas of concern roughly split along the line between internal and external issues. Barb Bailey, with her past as a community organizer in the Company of Young Canadians, was hired as academic animator-researcher and became involved in organizing course unions within Carleton faculties and developing student concerns about the Carleton library.

Coupar was hired as political animator-researcher and thrown quickly into organizing for National Student Day (NSD), Nov. 9, 1976. Subsequently his work included organizing CUSA's protests during last spring's provincial election.

The ERO suffered growing pains from the very start.

"The first thing that struck me about the job," says Coupar, "was the openness of the job description. It was ambiguous, vague."

"What it came down to, I think, was that some students thought they had an innovative idea that was a good idea, and that they were in a hurry to get it moving. I think what they thought at the time — it was a rather naive assumption — was that the job was a good one, the idea was a good one, if we get the right person, he or she will make the job and we won't have to sit down and make a terms of reference."



Ron Lebi

"It was creative," says Miller. "It was absolutely up to you. I considered it, when I first heard it was coming up, the absolutely ideal job. You're being paid to do political work of any sort. There's huge issues to be researched effectively, to be of service to students, to be of service to a general political movement: an analysis of universities, an analysis of universities and government, an analysis of the economy. Every issue was open because the students' association was broad and looking at a broad number of issues."



Ben Lachance

Coupar hardly had a moment to collect his thoughts on the concept of his job. His immediate involvement in helping to organize NSD put him in a close working relationship with then CUSA vice president external Riel Miller. They did not get along.

"Working with Riel was very difficult 'or me,'" says Coupar. "The people I'd been working with up until I came here were people who generally had been out of school for some time and had some experiences in organizing people who weren't students and I think that was quite valuable. Riel didn't have that, nor did many other people who were of Carleton's left at that time."

"There's no argument. There was definitely a big personality clash between Riel and myself. Disagreements over the ways you organize students, disagreements over the way you work with committees."

"We had a lot of things happening for National Student Day," says Miller. "I was doing the vast majority of them. I wasn't getting that much help. So we discussed it a bit. We had a lot of big arguments about the political implications of students and what kind of changes can be undertaken. I talked about educating students, consciousness 'aising, trying to develop awareness. I don't think (Coupar) was satisfied with those."

This clash of perspective went against Mullin's hopes for the ERO. In the memo announcing ERO, Mullin made it plain that the office's two staff members would report to the CUSA president but work closely with the two CUSA vice presidents whose concerns they shared. These were Miller, and for Bailey, 1976-7 vice president academic Cate Cochran.

(Oddly, Bailey is almost incidental to this story, though she is an integral part of the ERO. All commend her motivation on the job. If she's had any problems with the structure of the office, she hasn't been submerged by them. Coupar says, "Barb's successes are far greater than mine and I'm sure that personally she feels better about the whole thing than I would.")

Mullin expressed concern that the researchers not become mere executive assistants to the vice presidents. His interest here was with one part of CUSA's structure: the annual turnover in those filling elected positions on council.

"Scott and (his vice president services John Chenoweth thought it was

ridiculous not to consider the turnover," says Coupar. "I think there was a recognition that if you were going to have full time people working in the office that they had to work in a broader context with more and more people who were not necessarily on the council or the exec, in an attempt to flourish and expand the student association activities."

Miller says Coupar never did enough work to be considered an executive assistant. "If I'd had somebody," says Miller, "who had worked, helped me with my work, you can call it an assistant, a partner, somebody working with you, whatever you like, an assistant has to do some work. I didn't ever really feel that Doug did that much. I felt that I was working my butt off. I expected some effort. It was like dragging feet. I didn't have time to help somebody drag feet. I said, 'Look, I can't give orders'."

The question of the degree of autonomy the ERO could enjoy vis-à-vis council was passed to an Education Office Review Committee late in 1976. Its members were Mullin, science rep. Lawrence Krauss (the other science rep was Ben Lachance), and Carleton Ombudsman Lorne Butchart. Mullin refused to put Miller on the committee. Mullin had never completely trusted Miller. The latter's activism was less cautious than Mullin's own.

"The review committee was Mullin's attempt to make sure the office didn't get canned," says Miller. "Everybody realized that the office wasn't working. Scott's great idea had just not been articulated enough."



Riel Miller

"I think that given the personality problems and the unexpected nature of the job for both Barb and Doug, who I think hadn't expected to be in the free situation they were in to be completely self-motivated...everybody ran around killing themselves to figure out 'How are we going to save this potential?'"

Coupar felt direction for the office could originate both internally and from council. Part of its autonomy would include the ability to criticize CUSA if the office didn't agree with any council action. People feared that full time employees with this much policy power might result in a bureaucracy running new councils by virtue of the office's experience.

The Education Office Review Committee was to investigate the structure, direction, philosophy and terms of reference of ERO. It deliberated slowly, its members weighted down by other CUSA work. As the spring of 1977 rolled



around, the Mullin council was running out of steam, Butchart was about to resign as Ombudsman, and a new CUSA president, Ben Lanchance joined the discussions.

Annual turnover in elected positions is given in most student organizations like *The Charlatan* and CUSA. The impact of the change resounds through the first months of the new administration.

"When Ben came into office," says Coupar, "he as immediately swept into running the corporation. There were serious problems with it at that time. So despite all the good intentions of Ben and other people involved, there really wasn't much time at all to talk about the education office."

Lanchance was conscious of the continuity possibilities of the ERO but he says he'd be less than honest if he didn't admit that he perhaps didn't prepare himself as well as he should have in accepting his responsibility as an employer to the two full time employees in the ERO.

"I guess," says Lanchance, "I simply hadn't been made aware of the fact that Scott had taken such an active role in the office and I simply wasn't aware of all the conflicts that had gone on the year before. When I came in I sort of let things ride, only with the new executive and so on and so forth it is more confusing than ever."

Part of the confusion was CUSA's role in the provincial election called just then. The ERO and new vice president external Isa Bakker were instantly involved.

Ron Lebi, an arts rep. on Mullin's council, was re-elected for 1977-78 and made Lanchance's executive vice president. Lebi goes along with Lanchance, suggesting none of the members of the new executive had a sophisticated idea of the education office.

The Education Office Review Committee report did not arrive before the new CUSA executive met to bring down a new

budget. The section of it applying to the ERO was put in limbo till the report arrived. On July 12 it was finally presented as a council paper, C.P. 55-77.

Coupar calls it a good report, but Miller and Lebi were disappointed. Instead of spelling out terms of reference and structures, it recommended setting up an Education Office Advisory Committee to do these jobs, as well as to act as a liaison between council and the office. The report also recommended council recognize the uniqueness of the office and provide its staff with the rights "to articulate opinions and statements regarding any issue within their terms of reference in any reasonable manner." Further it recommended that council amend the constitution to entrench the education office as part of CUSA's structure. It also asked that council offer contracts to the office staff.

The advisory committee was set up last October after C.P. 55 was finally passed late in September. Its members were Lanchance, arts rep Miller, and science rep Tony Charles.

The committee moved very slowly in acting on the review committee's recommendations. Lanchance cites CUSA's lack of experience with contracts and the fact that two members of the committee were busy being graduate students in the midst of papers. Certainly however, meetings of the committee became the locus for discussing continued dissatisfaction with the ERO, and specifically, with staffer, Doug Coupar.

Discussions also took place between the trustees of CUSA Inc. They are Lanchance, Lebi, and finance commissioner Harvey Tepner, another holdover from Mullin's year.

Coupar sees Lebi as a catalyst in the dissatisfaction with him, calling Lebi "the Dalton Crane of CUSA, the power behind the throne." Lebi denies this.

More likely it was a group of people, all those with some experience in education office affairs, including Miller.

The dissatisfaction surfaced in a memo sent to Coupar by Lanchance, labelled confidential and dated Jan. 23.

"Before I gave (the memo) to Doug," says Lanchance, "I said 'Read the memo but right away I want to talk to you because things never sound the way you meant them; I said 'The memo does sound very terse'."

The memo said the advisory committee wanted Coupar to produce a report outlining "the justification(s)" for his continuance in his job. It questioned Coupar's suitability for the job.

Coupar replied by citing a fact that had haunted CUSA since the office's inception: there were still no terms of reference despite all the calls for their clarification. "I do not see it as my responsibility as an employee to evaluate my performance," he wrote. "This is the responsibility of the employer."

On Feb. 1 came Coupar's ultimate response. He resigned.

And so we return to that "minor story." But now it's been delivered in all its fuller meanings.

The history of the Education and Research Office is, as Coupar says, "a sad tale of frustration and compromise." It was a grand idea from the start, but it's been saddled with personality conflicts, structural faults, and a bureaucratic pair of committees thoroughly entangled in the web of day to day CUSA business and politicking.

(Curiously, *The Charlatan* has its own role in this aspect. By simply indulging its principal news fixation by continuing to report on CUSA, this paper can blow up an incident like the imminent firing of a full time employee into a major tempest, albeit one still in a teapot.

(In the instance of this story, Coupar quite justifiably used his friendly relations with this paper in his fight for his job by leaking confidential memos to us. We, in turn, sought his co-operation in interviews and in staging the cover photo of this week's issue, the latter partly to satirize the cosy of the relationship between *The Charlatan* and CUSA.

(At any rate, our reportage on these situations is usually shallow, yet that's made necessary by constraints of time and lack of experienced staff. This article is one attempt at bringing depth, if not length, to our storm warnings.)

Ultimately, the ERO may well have been saddled with a man unsuitable for the job of political animator researcher. Certainly Lanchance, Lebi and Miller agree that Coupar simply didn't work out.

Out of it all, CUSA has learned three things, perhaps the only it can: the hard way.

First, CUSA knows its annual turnover in elected positions makes for a powerful discontinuity in the organization, one that can't be eradicated, only coped with. The coping in this education office affair was not effective.

Second, CUSA's style of hiring and firing in Lanchance's view "sucks." Each year for at least the past four, CUSA has suffered through a bungled firing as a result of a muddled hiring. The names, for those with long memories, are Doug Coupar, Ron Mertens, Charlie Roberts, Jim Wright, and Jacquie Lloyd-Davies (almost).

"Really, students have not been bosses for very long," says Coupar.

"CUSA does not have much problem with employees whose duties are clear cut and everyone can see. A bookkeeper is a bookkeeper. these are the books and they've got to be kept.

"With the position we're in, it's a totally different situation. The onus is on them to come up with a clear cut terms of reference and list of responsibilities and a clear line of authority. I don't think CUSA knows why it's unable to do it."

Lanchance says his Jan. 23 memo to Coupar as a democratic offer for Coupar

to contribute to the building of his own contract.

"In chatting with the trustees," says Lanchance, "I knew that if he had his way, Harvey (Tepner) would dismiss Doug Ron (Lebi) didn't think we were getting our money's worth. The trustees could have finessed their way right over council and fired him, but that wouldn't have been right, and it wouldn't have been right politically."

Instead, Lanchance says he was using the advisory committee's structural closeness to the ERO to make a request to head off a firing. But that request struck Coupar principally in terms of an attack on his performance at his job.

"The key word is advisory (with regard to the Education Office Advisory Committee, where Lanchance's memo to Coupar originated)," says Coupar. "Not regulatory. Not administrative. It was to be a liaison between the staff of the office and council. It's being used in a way that is not advisory."

Lanchance now says he thinks it's unfair to ask "for justification in a situation where there's no terms of reference and responsibilities."

"Past CUSA presidents and past trustees have failed to identify what their role is as employers," says Lanchance. "I don't say just in terms of what their legal commitments are but what they can actually achieve given their perception of what is desirable."

"CUSA's finally going to get it's shit together as an employer when it begins to recognize that it should seek to define the positions and then go out and hire the best person."

"Out of it all, CUSA has learned three things, perhaps the only way it can: the hard way."

Third, CUSA should solidify the commitment to the future of the ERO which it made at its meeting on Jan. 31. Constitutional entrenchment of the office as recommended by the Education Office Review Committee report is the principal mechanism for that.

Finally, Coupar and Lanchance speak for everyone concerned when they express agreement on the future value of the Education and Research Office.

"The students' association if it wanted could hire 100 people as political animator researchers," says Coupar, "and they still would have work to do, despite the pessimism in the Canadian media and despite the pessimism that is ingrained in so many of these middle class kids (at university)."

"Real gains were made in the late sixties and early seventies that these students are benefiting from."

"They're handed on a platter to a new generation of students who don't understand why they've got them or any of the history behind it, and quite frankly, they're confused what to do with them."

"Now obviously if we're going to rectify that situation we've got to take great steps to remind people of the history and to constantly reinforce the background to it all. That's why the Education and Research Office is necessary."

For Coupar, the immediate issues are a basic restructuring of the state, the role of students in the movement to do that, a continued personal commitment to activism, and, of number one priority, unemployment. His own included.

Hara is the only choice

Next week's students' association's (CUSA) presidential election (see page three) provides the electorate with two distinct, if somewhat unattractive, choices.

In Richard Ellis, we have the classic prototype of the avenging outsider (he has never been to a council meeting). Brimming with "common sense" ideas about making the students' association work for students, he is prepared to roll up his shirt sleeves and get cracking.

Dissatisfied with council's present concept of political activity, which is co-ordinated in large part through the office of the VP External, Ellis would take \$6,500 out of that \$8,500 budget and divide it between the three main political clubs at Carleton.

"This way," he says, "We can put more effective pressure on the parties than sending bus loads of students to Queen's Park."

Ellis, it seems, would rather bring Queen's Park to the students. By relegating political responsibility to representatives of the three existing provincial parties, any sense of true student political movement at Carleton would be co-opted. Probably also would it be

paralysed.

"Engineering students," Ellis says, "have put \$30,000 into CUSA this year and so far they have received about \$1,000 for social events."

The sense Ellis makes here is decidedly uncommon, and frighteningly obtuse.

If elected president, Ellis would be in a position where he would be responsible with the administration of such services as CKCU, *The Charlatan*, liquor operations, indeed with the administration of the very Unicentre itself.

These services are, in part, funded by students' fees.

To suggest that engineers get only \$1,000 out of CUSA is to suggest that they neither listen to CKCU, read *The Charlatan* or use any of the Unicentre's facilities.

It is a suggestion which reflects no understanding of the position to which Ellis aspires. The question then arises: Why should you vote for a person who has little idea as to what his job would entail?

The answer, of course, is that you shouldn't.

Which brings us to Dan Hara, CUSA's present VP Community Affairs.

Trying to figure out where Hara is coming from can be

likened to contemplating the twisted logic in a M.C. Escher drawing.

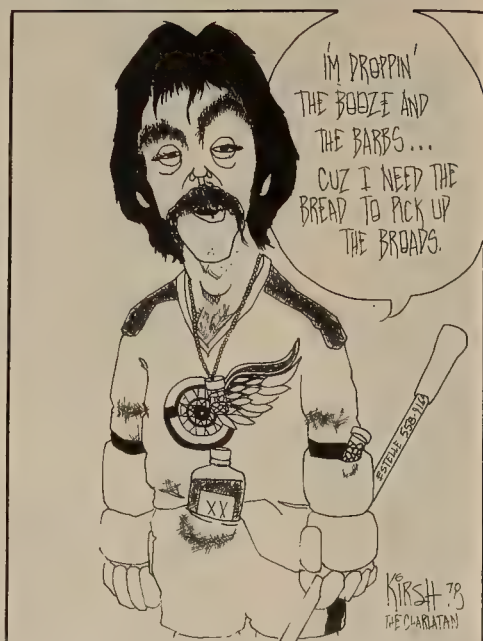
An NDPer himself, Hara last year helped organize the Raven party (a group Ronald Reaganesque in profile). He dismissed last year's National Student Day as a waste of time, yet is basing his candidacy this time around on increased student involvement in political issues.

An optimistic appraisal of this situation would be that Hara has grown with his involvement in CUSA.

Most of Hara's political campaign priorities are sound: His commitment to dealing with perceived problems in the library, student unemployment and accessibility to education, indicate he is making efforts to continue the Dave Dunn, Scott Mullin, Ben Lachance administration's efforts, however vague or diluted at times, towards some concept of political activism.

Neither candidate is particularly dynamic. And while it's true Hara is not exactly the kind of guy you'd follow into a fire, he is less likely to take you there than Ellis.

s.c.



In defense of the library

Letter to the editor:

I am glad to have seen in your pages recently indications of interest in problems facing Carleton University Library. Headlines have a way of distorting facts, hence this letter.

One, Carleton's Library is not per se the 'worst in the province'. Close co-operation between Faculty Members and Librarians has, during the 15 years I have been here, produced a collection which in most areas covers in a balanced way what is taught at Carleton. We have not, like some other libraries which I do not care to mention, poured huge sums of money into building up areas which are scarcely related to courses, simply because books (i.e. large collections of books) were readily obtainable.

In view of the sums available (and even in the affluent years of the Sixties we always had a financial problem being neither a 'new' nor an 'old' university), Carleton has put together a surprisingly good collection. If you don't on occasion find the book you need, be tolerant and reflect that Carleton's Library really only started twenty years ago. We have not been collecting for over a hundred years, nor have we received substantial developmental grants to build a library.

Two, we face the problem of continuous space shortage vis-à-vis other universities of the Province. It is not my job to incite others to protest, but, if I

were a student, I know what I would do if I were faced with the problem of having nowhere to sit at times when I most wanted to work in the Library.

It is an unfortunate fact that the Provincial embargo on new buildings was introduced shortly after our plans for a Library Extension had virtually been given the O.K. by the Province. That was seven years ago, and the situation is now 'desperate' (this is the word used in Carleton's brief to OCUA of last year).

Three. It is obvious that in terms of 'The New Reality' university expenditures must be cut. Some cuts will be, we hope, short-term only. Others will have very long-term effects. If there were available a complete data-base for Ontario libraries, such cuts could be made sanely and in a manner designed to maximize the number of unique items retained on an 'Area' or on a 'Provincial' basis. Unfortunately this data-base is far from complete. It will perhaps cost more in manpower-hours to attempt orderly and rational reductions than the actual savings contemplated in the reduction of purchasing. Most major libraries felt 'The New Reality' two or more years ago and have few resources to cope properly with what for them is the 'Newer Reality'.

The 'system' of Ontario Universities, in the sense that it is the major repository of knowledge, is a Provincial Asset.

continued on page 15

Letters

Panda prohibition encourages drug abuse

Letter to the Editor,

A dry Panda? Unthinkable. The banning of liquor from the football Ravens' home games, and Panda in particular, is just another example of an unnecessary and futile attempt to legislate student social life by an ill-informed and remote administrative body.

The Panda football game is, and should remain, much more than just an annual contest between cross-town rivals. A group social event not paralleled in any way at any other time of year is staged by this school during the second last weekend of October. At Panda time students feel a real sense of pride in going to Carleton. The pride is not based in the football team, but in the three day extravaganza itself, which ranks right up there with the Grey Cup and the Quebec Winter Carnival for group camaraderie amongst participants. There are so few times when a person who is part of this massive institution can feel

a sense of belonging to something that to attempt to dampen this effect by prohibiting the consumption of alcohol at the game is to tell Carleton students to forget about the focal point for school spirit (or spirits) in the academic year.

In any case, the move will not alleviate the problems cited in last week's *Charlatan* as the reasons for the prohibition. Adverse publicity and spectator injuries will likely not be eliminated. Publicity, adverse or not, has already been built up over the years about Panda and it is not about to stop because the Athletic Board has quashed student's freedom to drink during the game. There are other ways to achieve the euphoric state of PANDAMonium than by drinking. For those who will not chose to smoke as an alternative (assuming they abide by the ban) there will be the increased consumption of harder drugs which, rather than decrease

spectator injuries, could increase casualties in the stands.

There is no doubt that we should crack down on dangerous and cruel stunts such as the releasing of pigs on to the playing field this Panda past, however pranks of this sort are planned ahead and will not be prevented by a ban on drinking at the game.

The Athletic Board will get no argument here that at the game, the game is the thing, but in disallowing alcohol in the stands the board is decreasing the festivity of the entire event which makes the game the thing. If Coach Kealey, Dean Fenn et al would look back and see 'what's happening in the stands' at the Panda game they would witness what is perhaps the greatest feeling of unity that Carleton students ever experience. That rarity should be preserved.

Steve Montague
Arts II

election central



election central is presented as a supplement to *The Charlatan* by the Carleton University Students' Association, Office of the Chief Electoral Officer. All statements have been published as they were received without editing or alteration. As such they in no way reflect the editorial policy of *The Charlatan* and are presented here as a public service in accordance with the constitution of the Carleton University Students' Association Inc.

president



Richard Ellis "Vote Positive"



Dan Hara

It Is Time For Positive Student Action!

The elections of the past have had a dismal voter turnout. It is my belief that the cause of this phenomena, has been, the voting student was given no alternatives. There were different bodies, with the same basic attitudes, and beliefs.

This year you have a choice!

I will lead C.U.S.A. in to becoming an efficient Corporation. This will be done by streamlining the information flow both within C.U.S.A. and out to the student whom we represent. The portions of C.U.S.A. intended to be profitable, will be These earned funds will then be available for other student activity.

I intend to offer all major clubs societies, and student unions, the opportunity to incorporate as subsidiary Corporations of C.U.S.A. Thereby giving the presidents of the Subsidiaries a vote on the Board of Trustees. Residence will also be given a voting trustee. This trustee will be assigned to the Board by Residence.

The preceding policy will not be easy to implement. However I believe the result is sufficiently desirable, that I will work hard with the problem until success is achieved.

In terms of social activities the following will be done!

The Return of Panda Week!

The Return of the Winter Carnival!

The Return of T.G.I.F.

These policies are the tip of the Proverbial iceberg.

If you wish to gain more information, see me in Roosters.

Vote Positive. Let's get the job done!

I am a student and I am dissatisfied. I am dissatisfied with the provincial government's cutbacks in education, and with their treatment of Carleton. Our library is a case in point. I am dissatisfied with the student's association. In the past year I have seen the tremendous potential of the organization to touch upon our lives. Yet, it has been unable to rise above its internal problems and do so.

What do I pledge as a candidate? I pledge two things. I will continue a strong program in pursuit of student interests. I will get our business and service act together, so that more of our student fees get back to students.

Four issues for next year: Our library is abysmal. We have only 52% of our space entitlement. Cutbacks in periodicals will make your degree obsolete before you get it. We need a library extension. We need a bill of student rights to protect us from erroneous counselling, bad exam dates, discrimination, etc.

Over 40% of the unemployed are under 25. Whether you graduate or dropout you enter this frustrated pool. The number of lower income people at Carleton in 14% and declining. We must work to alter government attitudes and expose rip-offs.

How much of your student fees do you see back? How much does the Pub really make? Cusa employs hundreds of students and grosses almost three million. It's time we hired a professional to provide consistent, competent management. Some engineers are claiming they don't get enough back for their student fees. It's the same all over. Our services must be reviewed and investigated to reach more people.

An experienced hand is needed to deal with these problems. A year's hard work with the association has given me some understanding and insight. My number is 828-7030. Please phone.

The candidates: order of listing has no significance

President:

Dan Hara
Richard Ellis

Finance Commissioner:

Gary Ritchie
Warren Manis
Neil Bregman
John Hampson

Special Student - Acclaimed

John Henry
Chris Shute
Gary Marshall

Journalism:

Deb Merinchuk
Diane Shubaly
Jane Taber
Dan Westell
Gordon Kent
Dave Stewart-Patterson

Engineering:

Phil Rouble
John Stewart
Andy Byrne
Per. H. Anderson
Peter Samueltz
Gautam Subramanian

Commerce - Acclaimed

Mark Terka
Steve Michell

Architecture - Acclaimed

1 seat vacant
Mike Kalnay

Science - Acclaimed

Thomas Erskin
John Garay
Jeff Wilkes

Arts:

David Butlers
Jim McPherson
Bill Mowatt
Kerry Burke
Abigale Pollanetsky
Fayne Thompson
David Heywood
Seddeiga Holder
Isa Bakker
Peter David
Joanne Brown
Caroly Szostak
Kirk Falconer

Board of Governors

Steve Tatrillyay

finance commissioner



Neil Bregman



John Hampson "Vote Positive"

CUSA, like any corporation, must be efficient and strong to remain solvent. In a time of decreasing student enrollment, rising prices, and with the diminishing purchasing power of the dollar, it is necessary for CUSA to have strong management, financial and otherwise, if it is to survive as a going concern.

Although results from operations will not be known until the end of the fiscal year, it seems apparent that CUSA will lose money this year. Without strong financial management, CUSA is in danger of slipping further into the hole and the possibility of bankruptcy becomes a definite one. More important, however, is the fact that student needs cannot be met if misuse of funds continues.

To avoid these events several changes must be initiated. Internal waste and inefficiency must be eliminated. Income producing areas, such as the Pub and The Store, must be made to produce income once again. At the same time, students must properly represented and funds must be made available for any and all worthwhile events.

If elected, I will do my best to act upon these statements and help CUSA to raise its corporate head above the water. At the same I promise to entertain the thoughts and ideas of all Carleton University students and act in their best interests.

Vote for a strong & efficient students association.

Get Involved and Vote! Last year less than 20% of the eligible student population cared, or took the time to get out to the polling stations to let their feelings be known. As Finance Commissioner I want to be elected by all the students thus representing a group who cares. In this position I can look at the CUSA finances with a new perspective, that being one of knowing, I had the backing of all the students.

By streamlining the organization I feel the money saved in administrative cost will be able to be put back into the student body where it should be in the first place. As Finance Commissioner I would increase the budget allotment to Clubs and Societies by at least 200%, which would be a great incentive for student involvement.

Last year the Carleton University Pub which has the potential to become the highest money-making venture for the CUSA Government, had a net income of only \$3000 and Roosters, which could be a profitable enterprise, lost \$1200. I as Finance Commissioner feel this loss of potential income could be rectified without increasing prices. I also feel that the Unicenter store could be made more competitive by increasing advertising and having better stocked shelves.

If I am elected I will review the entire CUSA structure, and existing strongholds will be maintained and areas that are lacking will be strengthened.

My former experiences with the Canadian Forces included involvement with company finances combined with several Economic and Commerce related courses I realize this position to be a full time job. I therefore will be carrying a reduced load, so as to devote all my time and efforts to ensure a financially functional organization.

Vote Positive!

finance commissioner cont.



Warren Manis

My role as Finance Commissioner will be essentially administrative and financial. This involves ensuring that Carleton students will receive maximum benefit from their student fees. These fees should be spent on the most useful activities and services in an attempt to improve the university environment.

The present executive has provided us with a good base to build on. Fundamental services that outline CUSA's functions should be continued. These useful services include publication of the Student Handbook, Student Director, Survival Guide and Course Evaluations. These evaluations must be ready for September registration. Information Carleton and the Box Office must be properly managed.

I wish to initiate a text book exchange in the Unicentre during the first week of classes. This would offset the high cost of required text books. I support funding to CKCU because I believe that the voluntary efforts contributed by over 135 students should be rewarded. An important area of continued support is to clubs and societies which play an active role for student participation on campus.

Of major concern, will be the requirement of more effective planning and control of the operation of the Pub.

Currently, I am a 4th year Honours Commerce student majoring in Finance and Accounting. For two years, I studied mathematics. While with the Program Administration Division of the Department of Justice, my work included various aspects of financial accounting, auditing, budgeting and control analysis. As founder and President-Treasurer of the Backgammon Club, I have watched the club succeed in its first year of operations. I have attended Clubs' Commission meetings this year. With a combination of my academic training and work experience, I consider myself to be well qualified for Finance Commissioner. With organization, careful planning and control good financial management of CUSA's operations will prevail.

In seeking election, I ask for your support.



Gary Ritchie

With the hope of providing the students of Carleton University enough information about myself, my background and my platform to perhaps persuade them to support me in my bid as Finance Commissioner, I submit the following:

Financial Experience

Unlike most students that attend Carleton University, I did not immediately enter university upon graduation from high school, but rather I went directly into the work force. As fate would have it, I acquired employment in the civil service as an accounting clerk.

In the two years that I worked there I learned much about the financial system. I have worked in various areas while employed there including, auditing, budgeting, computer reconciliations, journal vouchers, bookkeeping, accounts payable, accounts receivable, bank reconciliations and a general understanding of the entire functioning of the work flow.

While working for the Finance Office of Canada Penitentiary services I attended courses with the R.I.A. program (ie. Managerial accounting) courses included; accounting, economics, report writing, business mathematics, statistics, and computer programming - data processing and equipment.

Upon leaving this job I worked briefly as an assistant manager of the hardware section of a Canadian Tire outlet, and then obtained employment as a cost account clerk for Sperry Marine. In this position I was responsible for the assessing of costs and prices of radar equipment, preparing all relevant financial reports as well as other duties.

I have also been employed as an Internal Auditor for R.A. Beamish Ltd. where I was responsible for the overseeing of the financial control of nine stores in the company claim, prepared relevant financial reports and had input in the decision making process.

I have also worked as an assessment clerk for Department of National Revenue and Taxation for two different summers.

I firmly believe this experience gives me the vital knowledge and confidence in carrying out the duties of Finance Commissioner of CUSA. CUSA is more than a political body, it is an incorporated business! Therefore I urge the student voter to pay close attention to the financial experience of the candidates much more than the eloquent speech making that is to follow.

Since this submission is limited to 300 words, I am unable to present my platform, here I have emphasized my experience, please consult my upcoming pamphlet to familiarize yourself with my platform.

arts

David Butters, Peter David and Kirk Falconer did not submit articles for this supplement.



Isa Bakker

"Keeping up the fight" is not an empty phrase in the face of today's cutbacks and unemployment. The educational system must not on one hand be blamed for the failure of our economy and the lack of jobs; on the other hand the educational system has shirked its social responsibility and has become isolated from social issues facing the community at large. In addition students today must still fight for equal access to university against a government committed to cutbacks and piecemeal stop gap planning and funding.

CUSA must stay involved in these issues to serve and defend the interests of students. This can only be done if CUSA remains active within the University community on political, academic, and service issues. CUSA has the potential to aid in the process of improving our entire community. That potential must be realized.



Kerry Burke

As Carleton students we are members of both the University community and the general community at large. This means that C.U.S.A., as the students representative, also has responsibilities to fill in these two places. For me, this divides councils priorities into two broad areas, internal and external concerns.

Internally I see these being a number of key areas which demand attention. One of these is the Carleton University library. Its study space and budgetary problems necessarily affects each one of us. C.U.S.A.'s internal operating procedures deserve investigation and improvement. Carleton students of the sixties attained student representation on University ruling bodies. Their accomplishments must not be allowed to dissolve through disuse.

Externally, I feel that Carleton students must devote attention to issues which concern us. Examples are student unemployment, student aid, tuition fees, and so on.

I am a Carleton student willing to get involved, involve me.



Joanne Brown

There is much room for change at Carleton. Students will soon be facing cutbacks in our already deficient library. I believe that this situation can be improved somewhat by pressuring Carleton's administration to review its budgeting priorities, among other actions.

Students here have few channels through which they may work if dissatisfied with conditions in their courses. I hope to work towards the formation of effective course unions, through which students may pressure their department or professors to make changes (e.g. in marking arrangements).

I will work for improved food services, with extended hours and increased variety; reduced bus fares for students; improved student aid policies; reduced tuition for foreign students; increased club fundings; and improvement in Unicentre services.

The list of possible campus improvements is endless. If elected I hope to be part of a Student's Association which reduces this list.



Sadeeqa Holder

I see the role of CUSA as a political and administrative unit and as such it is important that CUSA supports and takes an active part where such matters as tuition fees, student employment and student aid are concerned. For student government, this is a necessary requirement.

Here at Carleton, CUSA oversees a large number of services offered to students. Some of these are inefficiently run and re-examination and restructuring is important if full benefit of these services is to be derived. Funding of clubs and societies should also be re-examined and restructured where necessary.

The library is also of particular concern to me. CUSA should serve as a focus for student involvement on this issue - by increased pressure on the Senate, and fund raising campaigns to publicize the inadequate facilities and to supplement funds for an extension.

These are some of the issues that I will promote during my tenure of office.

David Heywood

In my campaign I am using the slogan "A VOTE FOR CONSTRUCTIVE IDEAS." I have ideas that I am willing to work hard for and look for a way to get results.

I will continue to push for expansion of the library. I also feel the library should be directly responsible to C.U.S.A.

Student's rights must be codified and then we must make sure there is someone to enforce them.

Youth unemployment can be fought through the Ontario Federation of Students and the National Union of Students.

More student participation is needed. There should be mass programming of big events.

As a residence student I believe there should be closer ties between C.U.S.A. and R.R.R.A.

If elected I will work actively together with other council members and people from other committees.

I urge students to start participating by voting on February fifteenth and sixteenth.

David Heywood and Jim McPherson did not submit photos for this supplement.

Jim McPherson

If elected, I will concern myself with issues like CUSA funding, library space, CUSA's political orientation, Carleton's financial and academic instability, etc.

I believe CUSA's methods of funding clubs needs revamping. The issue of library space must be solved. I favor a more politically orientated students association but not if it works to the detriment of other political interests on campus. CUSA must provide input into the direction this university is taking. I am against censorship action like The Journal ban.

I have faith in CUSA and in myself, that we can make the right decisions. I want to be elected if only to see these and other issues are dealt with wisely. I need your support. In return, I offer myself as your Arts representative.



Bill Mowatt

What we need is a strong, united, student body willing to fight for an education for all Canadians. Contrary to the Davis Government policies, education should be accessible to all. This means that those who have the ability and desire to attend shouldn't be restricted on the basis of financial criteria.

While accessibility is limited, those who get here face growing problems too. Just look at our library, an area which affects us all. In times of financial stringency students must work at two levels - fighting cutbacks which affect the quality of our education, and ensuring that students have a say in how budget allocations are made. For example, we cannot allow a thousand periodicals to be cut.

Concretely we must:

- fight social service cutbacks
- improve our library
- oppose eligibility periods in the student aid scheme
- find better student housing
- work with R.R.R.A. to improve quality of life in residence
- repeal differential tuition fees
- evaluate and improve services on campus



Carolyn Szostak

Hi! My name is Carolyn Szostak and I'm running for re-election.

Next year Carleton students will continue to be faced with numerous problems. Cutbacks are causing further deterioration of our library and curtailing essential student services. Summer employment is declining, jobs after graduation are growing scarcer and the new student aid plan promises little improvement over the old.

A strong active council can only deal with these issues if they are open to students and their ideas. C.U.S.A. must talk with students, not at them. It is time that



Abby Pollonetsky

I am running for Arts rep because I want to get involved. I bring to bear some years of experience in student and youth organization.

Working as a volunteer in the peer counselling center I have had some contact with CUSA. I believe students must be loud and noisy in the pursuit of their interests, both on campus and off. Nor can we separate our interests from those of others. We are all in the same boat of our creaking economy. The students association and students must get together and actively pursue our issues. The library is our essential focus next year.

Student's need to get involved with their association. We need to make CUSA move democratic, open it up to suggestions and input. We must continue to be politically active. Please help me to become involved, to do these things.

C.U.S.A. emerge from behind the doors of 401 Unicentre.

This is my third year at Carleton and I am presently on council. I am running again because I now know how C.U.S.A. functions and I feel capable of introducing some changes. Please vote Carolyn Szostak, February 15 and 16.



Fayne Thompson

As a member of the Caribbean Student's Union, The Indo-Canada Club, The African Students Association and World University Services of Canada (W.U.S.C.) my experience with student politics has given me some insight into the problems which face many students around Carleton.

25% of the Carleton community are involved in various clubs yet only 3.8% of C.U.S.A.'s 77-78 budget was allocated to the office of Community Affairs. This allocation should be increased to better serve our student community.

The library is a problem. Book shortages and staff reductions contributes further to a reduction in the quality of the library. C.U.S.A. must act decisively here.

Another pressing problem is the ever increasing rise in the cost of relevant book material at the Bookstore. The Bookstore management must be made aware that we aren't all from Don Mills, Toronto or West Mount Quebec.

C.U.S.A. must assist res students in their battle against the ever increasing rises in res fees.

C.U.S.A. must also display aid foreign students in the fight to repeal differential fees.

If elected I will represent you vigorously and honestly. Vote Fayne Thompson Feb. 15, 16.

commerce

ACCLAIMED

Mark Terka

CUSA, unless I am mistaken was a body formed both to provide representation of the student body to the university administration and to implement services that would better the students experience at Carleton.

Now, the organization has degenerated into a squabbling bunch of aspiring politicians too locked up in petty debating to really give the students effective representation.

Do you want politicians handling 1.8 million of your dollars or do you want to

elect people who promise to work hard for you, administer your money for your internal benefit.

Richard Ellis, candidate for president and John Hampsen candidate for financial commissioner, are running on these principles. They reason that CUSA's first and foremost task is to work for the students benefit. Its your money, you contributed it. Now you the student at Carleton should benefit from it.

Look at what Richard and John have to say. They don't profess to be politicians; only administrators who have a few ideas as to how your money can be used for your benefit at Carleton.

engineering

John Stewart and Andy Byrne did not submit articles for this supplement.



Pete Sametz
Per Anderson
Phil Rouble

"Engineering Action"



council meetings. This kind of inactivity has got to end.

The solution: Engineering Action.

In campaigning as a team-Engineering Action - when elected, will work as a team. We will give engineers their unified voice on council. We will participate actively in CUSA meetings and vote solidly for the motions that engineering students want passed.

Engineering Action means communication with the engineering student body. We will hold meetings and inform engineers with what is going on at CUSA. But communication is a two way street. We will take to council the issues that engineers want action on. Naturally, co-

operation and interaction with CUSES is essential.

There can be no doubt that the CUSA council has wasted time and money on

questionable issues. It is about time that engineers took an active part in the affairs of this university. On February 15 and 16 vote solid, vote-ENGINEERING ACTION.

Gautam Subramanian

Being one of the Engineering Representatives on Student Council this past year has given me a good appreciation of the operation of C.U.S.A. and the problems it faces.

The major problem seems to be the students lack of awareness as to what C.U.S.A. is and does. This applies especially to the Engineers and consequently they don't get as much return from C.U.S.A. as they should.

If re-elected as a faculty representative I will try to increase the Engineers awareness of C.U.S.A. as well as ensure that their views are adequately expressed on Council.

This should increase the return to Engineers from C.U.S.A. as well as alleviate C.U.S.A.'s problem of being to remote and removed from the students it represents.

C.U.S.A. has disappointed many- I would like to give it another go. Re-elect Gautam Subramanian as a Engineering Representative



journalism

Gordon Kent

Journalism students, possibly more than any other students group at Carleton, are interested in what happens on campus. They need to have a representative on Students' Council who can express their views to the rest of the university. Some issues may be of particular interest to them, such as the proposed use of Algonquin College students to produce a news show for CKCU. I feel that, since Carleton students are paying for CKCU, Carleton students should be allowed to put on such a show.

Other issues, like the banning of the Ottawa Journal, are concerns shared with students from all faculties. This case strikes me as the worst form of student self-importance, with CUSA telling students what they may and may not read. I would support any move to return the Journal to the Unicentre. As your representative, I would try to make your concerns the concerns of CUSA.

Gordon Kent and Deb Merinchuk did not submit photos for this supplement.

Deb Merinchuk

As a New University Government (NUG) representative for Third Year and as treasurer of the Journalism Students' Union (JSU) I've grown increasingly interested in representing journalism students' interests at different political levels. I have worked on a brief and petition with the other JSU executive members on the space problem within the School which was presented to the Dean of Arts and the Vice-President Academic of Carleton. I also helped to draft a motion which resulted in the Committee on the Development of the School of Journalism. I am currently involved in the student action to have the marking criteria for the reporting courses clarified. Please give me the opportunity to continue representing journalism students by supporting me as your CUSA representative.

Jane Taber

FEAR AND LOATHING ON THE CUSA CAMPAIGN TRAIL '78. I'm not a drug-crazed hippie of the seventies. I'm normal. I'm well-balanced. But, I am running for Journalism representative.

I'm running because I've spent three years in the department and I've grown fond of it. I'm also interested, enthusiastic and feel I can effectively represent students in the school of journalism.

One of my major concerns is the Radio News - Radio Carleton affair. There are advantages and disadvantages which have affected journalism students as a result of RN being canned on FM. However, I'd like to see Radio News return to the FM circuit. There would have to be changes of course. But, as it stands now CUSA members, students and faculty do not take Radio News seriously because we do not broadcast of FM. As a result we lose, through the educational experience and lack of audience participation and feedback. The only way to combat this is to get Radio News back on the "airwaves".

I fully support CKCU. It is a necessary

institution for the University and most importantly an effective learning outlet for the journalism student. Always remember practical experience is "where it's at" and CKCU is a good training ground.

I'm pleased with the referendum results, but the financial aspect of the radio station

should be reviewed so students know exactly where their dollars are going.

I'd like to represent you. I know I can do a good job after all I'm very easy to get along with. I'm always open for ideas and suggestions. I urge everyone to vote TABER on February 15 and 16.



Diane Shubaly



David Stewart-Paterson

It is especially important now for students to become more skeptical of the administration.

This year, a group of journalism students complained to the school Director about the marking policy for reporting courses, and now instructors are working to formulate a more specific policy. The Journalism Students Union continues its beneficial role of examining regularly, standards, course content, and future possibilities for the School of Journalism. I believe in continued support for organized students within the various faculties, as well as for the Ontario Federation of Students and the National Union of Students.

A fairer evaluation of the "need criteria" for student aid is required. CKCU still lacks a decent campus news service on its FM station, and a proper carrier-current system for the tunnels. Carleton students need a library that meets provincial standards. More study space, improved food facilities, lower bus fares, and improved student housing are also needed.

Dan Westell

CUSA has been under attack from some quarters for being too much a political organization, but I see this as the Association's first role: to represent the students' interests to the public at large, the community we live in and the government that makes the decisions that determine the cost, accessibility and quality of our education. CUSA must maintain its political stance, because no one else is looking out for the interests of students.

The biggest internal problem is the library, which lacks space, and is threatening to cut 1,000 of the 1,500 periodicals in now subscribes to. I can't say CUSA can change this, but I'd certainly try.

My other internal priorities: The Charlatan, Women's Centre, Peer Counselling, Health Centre, Manpower Office, Ombudsman.

Questions? My mailbox, 1117. Or stop me and chat. I'm approachable.



**election
schedule
see p. 22**



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THE CHARLATAN

1) Home of the week:

Show off your home, tell us in the proverbial 25 words or less why your beautiful or unusual abode is worthy of a photo and outline in *The Charlatan*. Address it to "H", *The Charlatan*, Room 531 Unicentre. Then don't touch a thing. If we pick your submission, we'll be right over with our flashbulbs.

2) Sandwiches and Suppers:

Since all of us can't come over to your house for dinner, you'd better tell us your favourite, most economical or most unusual recipe. So we don't miss anything. Get your submission to us before it cools or melts or whatever. Address it to "R", *The Charlatan*, Room 531, Unicentre.

3)4)5)

The *Charlatan* always need good staffers for its sports, arts and features sections. Come up to Room 531 Unicentre and talk to us. We'll give you something to do.

Res life in Scotland: restricted visiting hours and formal attire

Letter to the editor:

Carleton University Residence looks quite progressive when compared to the university residences here in Scotland. I am studying at the University of Edinburgh as a post-grad and living in the modern residence complex about a mile from the main campus. The differences between these halls and Grenville House, at Carleton, where I lived for two years, are striking.

At this time of the year when students are grumbling about the trials and tribulations of living in Carleton residence, it seems natural to listen to the complaints at other universities.

Most university halls in Scotland are much stricter than Canadian residences and students find trying to change the regulations frustrating.

Despite its progressive reputation, Strathclyde University is still campaigning to abolish restricted visiting hours at their residences. In one hall, non-residents are evicted by the warden at 10.30 p.m.

Male students must wear a jacket, shirt and tie while in the dining-room at another residence at Strathclyde. Women must wear skirts and jeans are forbidden.

Residents at St. Andrews University protest against rules which state that they are only allowed to eat if they are wearing a red undergraduate gown. The gown costs about \$40.00. Students pay for their meals whether or not they can be present at meal-time.

In Aberdeen, all residents in the Halls must be home by 11.00 p.m. or they must sign "The Book" with an explanation for their tardiness. Men found with a woman in their room after 11.00 p.m. can be expelled immediately.

At Dundee University students must make appointments for any visitor they receive after 10.00 p.m.

The Pollock Halls of Residence at Edinburgh University has more relaxed

rules. But the students are still complaining.

Students in two buildings are provided with kitchens on each floor and they purchase meals in the dining-room only if they get fed up with their own cooking. First year students are arguing that they should not be exempted from this convenience as is the case now.

Although the buildings are

kept immaculate by a cleaning staff of ten women per building, a recent survey shows that three quarters of the students would rather clean their own rooms in return for a rent reduction.

At Edinburgh the rent is about \$20.00 a week, meals excluded. Very few students share a room.

Sincerely,
Janet Strohman
Edinburgh, Scotland

CKCU: elaborate club or student service

The Editor: Charlatan:

In the settling dust of the CKCU-FM (Feb. 1-2) referendum, I am left with some questions: What is the purpose of CKCU? What justifies its existence? Is it a training grounds for future broadcasters? Or is it merely an elaborate "club"? These questions must be asked... and must be answered. The listening audience of CKCU is too small to support it as a "commercial" station. Only 2,231 want the station to continue!!

If CKCU-FM can be considered as practical experience for its operators, should it not then be a "closed-circuit" broadcast? There would be no need to transmit. There is no academic connection of CKCU to Carleton University... as there

would be to Algonquin College... due to Carleton not being a university of technical study. Can the station be considered justified because of a connection with the School of Journalism? Obviously not.

Should it not be asked then: Why is CKCU-FM so important to Carleton? If it is to remain broadcasting, especially if it uses \$50,000 of student funds, should it not be adjusted to the needs, concerns, and interests of the Carleton students? There seems to be a clearcut choice for CUSA and CKCU-FM either make Radio-Carleton a student-oriented, student-concern station; or cease FM Broadcasting!

Whitman Strong
English II

Perley misses point in BOG elections

Editor, The Charlatan:

Much as I may dislike condemning or correcting a defenseless individual, the CEO of CUSA, Mr. Dan Perley, has missed a point of vital relevance in his official publication of the "positions available" in the upcoming CUSA election.

One of the first pieces of legislation which Mr. Peter Pivko and I were responsible for passing through the Board of Governors after our election in October was a standing order stating that elections for Board of Governors should be held, not in October, but with the rest of the CUSA elections in February. The term for all individuals elected to BOG begins and ends on June 30 of every year, so students elected on October were serving, effectively, no more than half a term, and the seat was vacant from June to November.

So there are, in the upcoming election, two positions open on the Board for student seats beginning in June '78. I know that Mr. Perley was aware of this, and although this does not really constitute an official announcement, students interested in running for the positions can find nomination sheets in the CUSA office. I would much prefer to run a campaign and once again come into contact with large groups of students whom I might otherwise not have a chance to

meet, than merely be acclaimed. Mr. Perley, unfortunately, is not in Ottawa this week, although I am sure that an announcement will be forthcoming from his office as soon as he hears about it.

Stephen Tatrallyay
Board of Governors.

All the president's men and women

Letter to the Editor

We, the following, candidates in the general election for next years Council, wish to express our support for Dan Hara's presidential candidacy. We feel he has the ideas and experience to do the job and would enjoy working with him.

Tom Erskine Science
Jeff Wilkes Science
Jean Garry Science
Dan Westell Journalism
David Stuart-Patterson Journalism
Bill Mowat Arts
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LIBRARY LETTER

continued from page 10

To move too quickly to limit the powers of the 'system' to update its repository is to jeopardize this asset.

It has been suggested to me that reductions in Library expenditures on acquisitions will scarcely affect undergraduates. Don't believe it one bit. If your professor has ready access to a wide range of up-to-date material, he will, I hope, be able to teach you in a more informed way. If he does not, or if his graduate students do not have such ready access, then undergraduates might be taught the theories and ideas of the Sixties in the Seventies, and so on.

Yours faithfully,
C.A. Marsden



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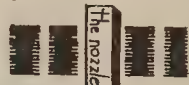
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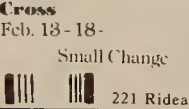
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SPORTS



Basketball Recruiting: Home grown vs. exotic imports

Jim Adams

The Laurentian Voyageurs basketball team leads the Ontario Universities Athletic Association (OUAA) eastern division with a record of eight wins and one loss. The team has three American starters who lead the division in scoring.

Laurentian's only real competition seems to be York, and they are led by centre Lonnie Ramati, another American. This situation has reawakened controversy about recruiting of American athletes.

The Canadian Intercollegiate Athletic Union (CIAU) rules clearly state that no team can dress more than three players trained outside of the country. And while Carleton has two players who are American and fall into this category, neither Kevin Gallagher nor Steve Sheehan were recruited. Laurentian's three Americans were recruited.

Carleton Ravens coach Pat O'Brien said that while all teams get "walk-ons," players who show up that have not been recruited, many of the league's best players are recruits.

"We are not a community college," said Laurentian coach Richie Spears. "We are not going to have you on the team just because you happen to be from the Sudbury area. You're on the team because you're a great athlete, a great basketball player."

Spears said his first priority is to find good basketball players. "The implication (to criticism from within the league) is that you're recruiting out of the province or out of the country and hurting the local boy."

"Well we have some local

players that are headed to Laurentian in the future, but we want them to know that when they play here they're playing in a quality program because of the kind of individuals who have been here before them."

O'Brien and Spears have some basic philosophic differences about coaching college basketball. "We have to keep things in perspective," said O'Brien, "...and for some coaches who view their particular role as a coach and the philosophy of their institution that you must have a winning team every year...and it doesn't really matter how you get that team, then obviously the way to go is to bring in quality Laurentian players."

"I'm not in that situation and that's not our philosophy. ...I don't knock coaches for that, but I don't think it's the right way to go in terms of really developing Canadian basketball."

Although O'Brien was careful not to mention any names, many of his remarks can be related to the situation at Laurentian with Spears.

"I believe in what I'm doing and I'm not defensive about it," said Spears. "I know it might be a little unpopular, especially among other universities."

Spears said that 12 other teams in the CIAU have filled their quota of three imports and added that many others have one or two. "Nobody minds us (Laurentian) having American players ... What they object to is getting beaten by American players," he said.

Spears said that he is also

continued on page 18

Number to be retired Tuesday:

The things we do for Love

Luciano DiNardo

He has played more games, scored more points and grabbed more rebounds than any other Raven basketball player. Last Tuesday night, Raven forward Jon Love added yet another milestone to his illustrious five year Raven career when he scored his 2,000th point during the Ravens' 112-67 hammering of the Queen's University Golden Gaels.

Love became Carleton's all-time leading scorer when he scored his 1699th point in the Ravens' annual Alumni game played during the pre-season. He eclipsed the former record of 1,698 points held by Tom Gorman. Gorman was a member of the Ravens from 1963-66.

With 4:18 remaining to play

in the first half, Love connected on a 14 foot jump shot to reach the 2,000 point plateau. He turned in a stellar performance, scoring a season high 30 points. At one point in the second half, Love hit eight consecutive field goals.

Love was equally superb on defence. He had a game high nine steals, which he consistently converted into Raven scoring opportunities. Throughout the contest he triggered an awesome Raven fast break that eventually smothered the Golden Gaels.

It was a milestone of sorts for rookie Raven guard Rick Powers. Powers came off the bench to score a personal high 21 points. He notched 14 points in the first half alone.

Centre Kevin Gallagher and forward Keith Kelso led the Ravens attack on the boards. Gallagher snared 12 rebounds, while Kelso hauled down 10.

For the first time this season, the Ravens showed a deadly eye from the floor as they hit for a season high 56 percent of their attempted field goals. They were equally effective from the foul line where they capitalized on a near perfect 22 of 23 charity tosses.

The win left the Ravens with a regular season record of three wins and four losses. The Ravens' overall record, including exhibition and tournament games, is 12 wins and nine losses.

The Ravens currently occupy fourth place in the Ontario Universities' Athletic Association (OUAA) Eastern Division and must defeat the Ryerson Rams tonight and the University of Ottawa Gee-Gees next Tuesday night in order to keep their playoff hopes alive. Both games will be played at the Ravens Nest.

The Ravens shouldn't have much difficulty in defeating the lowly Rams tonight, but next week's encounter against the Gee-Gees could be the game that makes or breaks the Ravens' year.

The Ravens, Gee-Gees and the University of Toronto Blues



Jon Love

are all battling it out for the final two playoff positions in the OUAA's Eastern Division. The York Yeomen and the Laurentian Voyageurs have all but clinched the two top spots in the East.

Should the Ravens defeat both Ryerson and Ottawa U they will have virtually assured themselves of a playoff position in the East.

Tuesday night's encounter against the Gee-Gees has been selected by the Athletics Department to honor Love for his athletic contribution to Carleton.

Carleton University President, Dr. Michael Oliver, will be on hand to present Love the ball that he scored his 1699th point with, emblematic of Love

continued on next page

shorts

Carleton Robins Volleyball team placed first in a tournament last weekend at Trent University. Despite a first place finish in the eastern section of the Ontario Women's Intercollegiate Athletic Association (OWIAA), the Robins failed to qualify for the pre-final OWIAA tournament at Brock University this weekend.

The University of Toronto was ahead by total points and grabbed the third and final spot.

The Robins played three matches against Trent, Laurentian, and Ryerson.

The first match saw the Robins come out on top with a win over Trent, 15-4, 15-4, 10-15, and 15-6.

Carleton defeated Laurentian in the second match, 15-11, 9-15, 15-6, and 15-8.

In the final match against Ryerson, the Robins lost 15-11, 8-15, 12-15 and 11-15.

petition at the Ravens Nest with a firm grip on first place. They scored decisive victories of 14-2 and 15-1 over McGill University and Queen's University. The Robins rotated five members of their team in the team competition which usually involves four person squads. But his didn't harm their individual ratings. Karen Bergenstein, Caroline Mitchell, Vivian Leir, and Carol Evenchick finished first, second, third, fifth and sixth respectively. The Robins advance to the finals at McMaster University on Feb. 25, where they will meet the University of Toronto, last year's defending champions.

Tryouts to determine 6 people to represent Carleton in this year's annual snooker tournament against the University of Ottawa on March fourth. The tournament against Ottawa U. will be held March 11 at 11 AM. For more information, ask at the Games Room booth on the first floor of the Unicentre.

The Carleton Ravens fencing team finished third behind Queen's and Royal Military College (RMC) in last Friday's quarter finals at Trent University. The members of this team are Grant Lindsay, Dave Wright and Ross Haggart. The team narrowly missed a second place finish which would have meant advancing to the semi-finals. In the individual competition, Wright made it to the semi-finals in the epee competition where he finished fourth. Wright will be shooting for first place in this weekend's epee finals at the University of Western Ontario.



The Carleton Robins Fencing team walked away from this weekend's semi-final com-

ROBINS BASKETBALL

Moral victory overrides point spread scourge

Beth Clune

The Carleton Robins basketball team scored 40 points against the Laurentian Vees' last Saturday night at the Ravens Nest. And that in itself is no small feat.

Laurentian won the game 77-40, but the last time these two teams met, the Robins managed 23 points. The Vees have not lost a league game in three years. They are presently ranked second in the country behind the University of Victoria, who defeated them twice in a tournament held during the Christmas holidays.

Robins coach Hugh Reid said scoring 40 points against Laurentian was certainly a respectable performance. The evening previous, Laurentian beat the University of Ottawa by 50 points.

Laurentian are a well disciplined team with a good grip on the game's fundamentals. Their guards double teamed Carleton's and in doing so forced a lot of turnovers. The Robins had 30 compared to the Vees ten.

The Robins took quite a beating in shooting percentages. Laurentian shot 49 percent from the floor while Carleton was

successful on 35 percent of their efforts. The Vees also shot more often, putting up 66 shots compared to the Robins 45. Marg Williams led the Robins with 12 points.

Carleton measured up to the Vees in the rebounding department, matching their total of 30.

Two of the Vees, Michelle Belanger and Chris Critelli are members of the Canadian National Team. Two others, Kathy Jennings and Kim Hanson, are on the Junior National Team. Jan Trombley, a New York native, was the last cut made from the United States National Team.

Besides these starters, Laurentian has a strong bench. Robins' coach Hugh Reid said that the Vees' second string are the second best team in the province. In Saturday night's game, Laurentian used mostly second stringers.

Norm Vickery, the Laurentian coach, has applied for the job of National Team coach. And according to the team's trainer, Marianne Disano, most of the Vees are aiming for that team. "They go where the good coaching is," and that is why they're at Laurentian. Disano

says there is no recruiting of players but because of Vickery's reputation, good players come to Laurentian.

Women's basketball is a serious business at Laurentian. Their season runs from early September until the national championships in March. But the team starts scrimmaging in August on their own initiative.

During the season, the Vees practise two hours a day, even on weekends. They are also expected to do some weight training on top of this. Carleton, on the other hand, practises an hour and a half a day and not at all on weekends. Most of the girls on Laurentian are physical education students.

On Sunday afternoon, the Robins dropped another game. The University of Western Ontario beat them 76-40. Once again, turnovers were the Robins' downfall. Western kept the pressure on Carleton's ball handlers and it resulted in 50 turnovers. Once again, Marg Williams was Robins' high scorer with 12 points.

The Robins' next game is at home on Saturday afternoon against Queen's.

Upper photo by J. Sadler

LOVE

continued from previous page

passing Tom Gorman as the Ravens' all time leading scorer.

The Athletics Department will also retire Love's uniform. It marks the first time the school has officially retired the uniform of an athlete.

The ceremony, duly named Jon Love Night, was scheduled for Tuesday night's meeting against Ottawa U in order to make it possible for as many fans to attend as possible. The special ceremonies had been originally scheduled for the Ravens' last home game of the season, but was re-scheduled in order to accommodate fans from both Ottawa U and Carleton.

Raven head coach Pat O'Brien, who coached Love for two senior years at Lisgar Collegiate, said he was pleased the Athletics Department has decided to honor Love.

"I'm not really all that surprised that he's going to be honored," O'Brien said. "He was one of the finest high school players in Canada when he graduated and it was just a question of time when he would develop into a great college ball player. Obviously, he's reached that level."

Love said that he, himself, had mixed emotions concerning the whole affair.

"I'm a little apprehensive about the whole thing," he said. "I've never had to do or be presented with anything like this before, especially since it's a big game, perhaps the biggest game of the year. I'll just try to keep it out of my mind until the game comes. I'm looking forward to it,

but it keeps making me nervous.

"We, as a team, must try to keep our minds on the game itself. Last time at Ottawa U, we weren't mentally prepared and it cost us. We weren't disciplined and we picked up too many fouls. We can't afford those mistakes."

"Nevertheless, I am honored that the Athletic Department would take this time out for me."

Love holds three Raven all time records: most games played (121), most points scored (2,022), and most rebounds 1,158. In the 1975-76 season, he averaged 18.6 points a game, his all-time best.

Love has scored a total of 953 regular season points and could become the fifth player to reach the 1,000 point mark in OUA A history. Ken Murray, formerly a Brock University Badger forward is the all-time leading scorer with 1,209 points. Forwards Bob Sharp from Guelph and Mike Visser from Waterloo have also eclipsed the 1,000 point barrier. Dave Roser of McMaster scored his 1,049th career point last week.

Should Love net the required 47 points to reach 1,000 in his remaining four regular season games, he would become the first player from the OUA A Eastern Division to have accomplished the feat. All four other players mentioned belong to the Western Division.

Last Saturday night, the Ravens defeated Erindale College 72-60 at the Ravens Nest. Love led the Ravens with 14 points. Don Reid added 13. Doug Reid scored 21 points to lead Erindale.

The Ravens entertain the Ryerson Rams tonight at the Ravens nest at 8.

RECRUITING

continued from page 16

making an effort to develop Canadian players. He said he runs basketball clinics for high schoolers on a regular basis. He added that he took one high school player from Sudbury with him to his summer basketball school in the U.S.

"We've got great Canadian athletes that are going through high school," said Spears. "I can't think of a better word than unexploited, although it has negative connotations. They're not being pushed."

Spears believes there is an "anti-excellence prejudice" in all Canadian sports but hockey. I just know the attitude, the way the coaches are paid, the way athletics in general is viewed in the Canadian scene, and that's really what the problem is.

"When the Americans first started coming here and people first started getting excited about it, most of the people that screamed and yelled were people that were doing nothing themselves for the game of basketball."

CIAU rules regarding recruiting are quite strict. A player should not be offered any scholarships, jobs, or financial inducements by the university he attends.

If violations of CIAU regulations do occur, it is difficult to prove. There are lots

of rumours about under the table compensation but few official protests.

"It's impossible to police," said O'Brien. "How can you find out that player X is getting \$500 from an alumnus of that institution, or that there isn't a slush fund set up somewhere?" Both O'Brien and Spears maintain that no illegal recruiting goes on at their universities.

Spears said he obtained the services of Wise, Cutler and Burnett through his contacts in the U.S. "I got on the telephone and I made a lot of inquiries to friends of mine that were not even in coaching, but just people in the Philadelphia, New Jersey, New York area."

All three Americans on the Voyageurs played for U.S. colleges and had used up all four years of their American eligibility. Charlie Wise had been drafted by the Philadelphia 76'ers in the fifth round of the National Basketball Association's 1975 draft.

"I think Laurentian appreciates having a good basketball team, but they have other concerns," said Spears. "I don't think we're a jock school. We've never asked for any favours at the admissions department and I know that the women's team has lost players with a 58.6 percent average because they couldn't get in."

"How did we get these supers (Wise, Burnett, and Cutler)? Interviewed them. They're crazy about basketball."

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Playwright makes debut in troubled setting

theatre

Deception
Theatre A
Feb. 13-15

John Ramlochand

The production of a play can be a tense and harrowing experience for, among others, the playwright. For Andy Borkowski, *The Sock 'N' Buskin (S'N'B)* presentation of *Deception* will be doubly so - he is both writer and director of this, his first serious drama.

Deception is being presented on Feb. 13-15 at 3 p.m. as part of the P.M. Theatre series. It is a short one act play which attempts to explore the somnambulist state into which so many people fall without ever realizing it.

The plot, says Borkowski, centres around "a soldier who is fighting in a war and becomes separated from his regiment and finds himself in a village. The action of the play consists of his trying to get the aid of the villagers in returning to his regiment. They refuse to recognize him and the fact that there is a war going on. It turns out that these people are all quite dead. They are trying to let him know that he's quite dead as well. That's the plot at a superficial level, and he is brought to that realization at the end.

"The play is very much an abstract play. It's an allegory. Dead doesn't mean so much physically dead, although that's a possibility, but more these people are spiritually dead.

"The whole thing springs from an idea I had, a philosophical view of things where the average person walks along in life and picks up the paper and sees things about Quebec and the Middle East or whatever, says that's very nice and goes home and watches *The Waltons*. So that we're aware of a larger reality in terms of world movements, social-political movements, yet we refuse to allow ourselves to believe that these kinds of things have any effect on us or that we play any part in them. And time and time throughout history, the realization that we do in fact play a part comes too late. That's what happened to these people."

Borkowski says he got the idea for the play from his father who was a Polish officer during WWII.

Though it would seem to be a unique opportunity for a young playwright, Borkowski feels that his position as director may hinder rather than help the production. As he says, "when you're writer, even if you know your script was not perfect, you tend to treat it as if it is when you come to direct it. Thus a lot of things that would have changed in a rehearsal period don't get changed."

Borkowski says the P.M. series was intended for inexperienced people who wanted to do something original. It was meant to be done on a low budget, within an experimental situation, and would be offered to students as a diversion away from simply drinking coffee in Rooster's all afternoon.

Borkowski sees the P.M. Theatre as an endangered species. "S'N'B must make a choice. What are they there for, are they there for producing major productions, big shows for the public, maintaining a high profile, or are they for those students interested in theater and would

like the opportunity to experiment, to learn... They can't do both.

"There is only so much you can do with so many people, and right now the manpower situation at S'N'B is bad. Right now there might be about 30 people actually involved."

Borkowski feels that the problems in S'N'B are to a great extent the fault of the university administration as well as a lack of student commitment. "Carleton," he says "is an anti-theatre university. Actually it's an anti-cultural university. It's an extreme statement, but I make it in a state of extreme exasperation. I blame a lot of it on the students as well.

"The problem that S'N'B is having right now is that in the past there were ten or 12 students who were willing to sacrifice their A's and B's for some theatre, and they were willing to settle for B's and C's. They were willing to put in the time and let their academic careers suffer. We're not getting that kind of commitment now.

"The attitude of the campus media, and this probably extends throughout the student government and the ad-

ministration, is that we can't do anything. It's amazing how many students there are who've been at Carleton for years and don't know that S'N'B existed. I don't know how much of it is our fault.

"The fact that we've done so many shows reflects that it's not entirely our fault... The underlying attitude seems to be that if you want to do theatre, go to Ottawa U or York or someplace else. Don't come here and if you don't get the opportunity or the attention don't complain about it.

Borkowski cited the lack of rehearsal space and the fact that they have to pay for the use of Theatre A, as being examples of the administration's apathy. Even among the faculty, Borkowski says there is a tendency to give financial aid to such off-campus groups as the Great Canadian Theatre Company.

Though S'N'B is officially a CUSA club they do not receive any support from CUSA. Instead they get the bulk of their financial support from Student Services. But this is only temporary and will run out at the end of the year



Andy Borkowski

In the end, Borkowski concluded by saying that "S'N'B has been going at Carleton for 30 years and I strongly suspect its been in spite of, rather than because of the university's support. At least that's the way it has been in the last couple of years."

Levesque vs. Trudeau:

Misguided precept leads to fascinating viewing

television

The Champions
CBC
Feb. 5-6

Tony Hamill

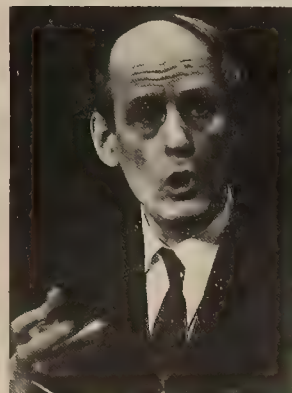
In the words of Donald Brittain, "both minds are brilliant, both souls are passionate, and they are prisoners of each other." They are Pierre Elliot Trudeau and Rene Levesque and they are "the champions" in an excellent documentary written, directed and produced by Brittain.

This CBC-NFB co-production, titled *The Champions*, is built on the premise that the future of Confederation rests upon the battle between the Prime Minister of Canada and the Premier of Quebec. In an informative and well edited two hours (actually the show was, for no apparent reason, run in two one hour segments on Sunday and Monday nights), the documentary illustrates the humanity of these two leaders and at the same time reveals their genius and devotion to their respective causes.

Brittain is an internationally known filmmaker whose documentary, *Volcano: An Inquiry into the Life and Death of Malcolm Lowry*, was nominated for an Oscar last year. An earlier film, *Henry Ford's America*, which CBC will broadcast at a later date, also won an International Emmy award.

Brittain, in the first episode, examines the insulated elite of Quebec in the twenties and thirties. Trudeau and Levesque are born into this class, are sons of lawyers, attend Jesuit schools and go on to study law at university.

After WWII, in which both refuse to fight, Trudeau travels the world (at one point getting himself locked up as a suspected spy in Israel) and attends Harvard, while Levesque goes on to work as a journalist and war correspondent.



Eventually both become involved in journalism and labour unrest. In the sixties, the two become acquaintances (though they argue vehemently) and with another comrade, Jean Marchand, meet regularly in Gerard Pelletier's Montreal kitchen. The four-some grow on, of course, to play a crucial part in the politics of the nation.

In the late fifties and early sixties, the social and economic situation in Quebec becomes more volatile. In his script and film footage, Brittain catches the essence of what drove Levesque and later Trudeau into politics. Levesque joined the Quebec Liberal Party and became a Cabinet Minister, after having participated in a strike at CBC in 1959, in which French speaking producers were not allowed to organize themselves.

When he later began to merge various groups to form the Separatist party, Trudeau was already Justice Minister in the Pearson government, and, by then a confirmed federalist.

It is important to note that Brittain seems to think that Trudeau only went



into public life to stop the dreams of Levesque, and that he (Trudeau) was the only one capable of doing so. This premise however, is a shaky one and reflects the most important weakness in the film. Its reduction of the future of Canadian politics to be solely dependant upon the battle between two men reveals a simplistic and eventually misleading view of the Canadian political scene.

However, the film is still important for presenting a revealing and thoughtful look at two leaders who do, at the very least play an important part in the present political stage. As a document, the film recaptures Trudeau's mania, the tensions and ecstasy of victorious leadership conventions and elections, the horror of the October crisis and the hard, somewhat reactionary moves of the Trudeau government.

Thus the film presents the viewer with a lucid and certainly interesting account of the events that led up to our present situation. Its excuse for doing so is somewhat unwarranted, but the final product cannot help but fascinate.

Upper photo by J. Sadler



National Arts Centre
Centre national des Arts

ALTON KUMALO & ERROL SLUE

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BANSI
IS DEAD**

by ATHOL FUGARD
directed by Maurice Podbrey



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Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature will not be accepted. Written submissions only should be placed in the Unclassified mail box in The Charlantan office prior to Wednesday noon, the week of desired publication.

The Peer Counselling Centre is offering a Woman's Self Help Health Course Feb. 14th continued to Feb. 16th: 7 - 9. For information and registration call Marlene Fish, Peer Counselling Centre, 502 Unicentre, 231-7476.

I would be very interested in typing theses for students at my home.

Arrangements would be made to pick up and deliver same for anyone residing in Ottawa. For further information I can be reached at the following numbers: Office (8:30 - 4:30) 238-6373. Home 663-2150.

Disco Taz à la Valentin - Indo-Canada Club Saturday, Feb. 11. 8:00 p.m. at Lucy's, 1st level St. Pat's College. Members .75, non-members \$1.25.

Ski Night, Tuesday March 7th at Camp Fortune, for International Students and friends. The cost is \$4.00 which includes bus fare, equipment rental, tow fees and free lesson. Register in Rm. 501 University Centre before March 1st. Bus leaves Res Commons Main Entrance at 6:00 p.m.

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The Music Practice Cubicles are part of the lab facilities of the Music Department and as such are for the use of Music Students only.

St. Patrick's College Gong Show. Feb. 15th, Lucy's Lounge. First prize \$50. and a trophy. Cheap drinks, audience participation encouraged.

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Meat Loaf and Mitchell:

Tongue in cheek and hide and seek

records

Don Juan's Reckless Daughter
Joni Mitchell
Asylum

Patrick Morton

Joni Mitchell's latest album, *Don Juan's Reckless Daughter* is her most enigmatic offering yet. Although they are initially inaccessible, her new compositions work like some of the more subtle numbers on her previous albums; they sneak up and introduce themselves in the quiet early morning hours. This is an album that will grow on you.

Part of the enigma is Mitchell's choice of jazz as the vehicle for her messages. But this is hardly surprising considering the hints dropped on her previous works.

However, unlike the "bop" stylings of Lambert, Hendricks and Ross that appeared on *Court and Spark* and *The Hissing of Summer Lawns*, the new album shows a progression in Mitchell's dabbling in the jazz vein. Instead of the traditional styles alluded to in past works, this album's musical and lyrical forms, and background musicianship spring from jazz's progressive wing.

Wayne Shorter, founder and saxophonist for Weather Report, graces two numbers while that same band's bassist, Jaco Patorius, adds his own gamboing style of playing to all but two songs on the album. The drum lines of the L.A. Express' John Guerin add to the album's progressive jazz flavour. The last half of the album also features the Latin rhythms of past and present weather reporters Air to Moreira, Alejandro Acuna, Manolo Badrena, and Don Alias.

The lyrical content of the album seems to complement the slow blossoming quality of the music, gradually unveiling the underlying ideas. The lyrics provide the second half of the enigma. The songs do not form a conceptual whole like those which appear on previous albums such as *Hejira* or *The Hissing of Summer Lawns*. While some songs on *Don Juan's Reckless Daughter* echo some of the themes evident on earlier albums, none predominate.

The songs on the new album were written between 1974 and 1977. This may account for the lack of a unifying theme. Mitchell hints at the awareness that her ideas are often disjointed and impulsive on a song called *Talk to Me*. "Shut me up and talk to me, I'm always talking, chicken squawking!"

Don Juan's Reckless Daughter presents a potpourri of lyrical images which preclude the interpretation of one underlying theme by their juxtaposition. Echoes of a search for good times emerge on *Cotton Avenue* and *Talk to Me* while the vulnerability and despair a lover subjects himself to is explored in *Jericho*, *Off Night Backstreet*, and *The Silky Veils of Ardour*.

Sandwiched between these familiar echoes are a number of songs which rely on the imagery of dreams. These songs provide the album's most obscure moments.

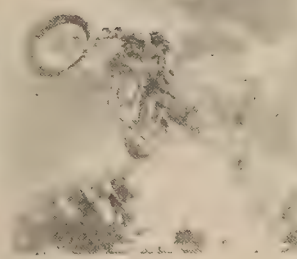
One side-long song, *Paprika Plains*, combines a series of phantasmagoric childhood images with the desolate

image of a party the author is attending in the present.

Another song, *Otis and Marlena*, contrasts a dreamlike image of a couple holidaying in Miami with one of Muslims sticking up the city of Washington. Social Commentary? Could it be a characterization of a decadent lifestyle? "that celebrated dump,....— Bow down to her royal travesty — In her ballrooms, heads of state — In her bedrooms, rented girls."

The superficial quality of their lives? They "jiggle into surgery, Hopefully beneath the blade, They dream of golden beauty." Is it all real? Are Otis and Marlena really there, or are they dreaming?

There is one thread of meaning which can be gleaned from several songs on the album. It is a statement of Mitchell's perception of the contradictions in her own search for love. It seems strangely appropriate that the only connecting thread is contradiction. She is always torn between the desire for a good time and the longing for more meaningful relationships. These two desires are tearing her apart. On *Jericho*, she says: "All these dogs go running free, The wild and the gentle dogs, Kennelled in me." And in the title song, she says more explicitly:



Meat Loaf
Bat Out Of Hell
CBS

Geoff Pevere

Meat Loaf's debut album, *Bat Out Of Hell* is a lot of things, but it is not innocent. Fully aware of the conventions of the pop music field, lyricist Jim Steinman has employed them masterfully in his construction of an album that is irreverent, cynical and blatantly chauvinistic.

Some may question consideration of these qualities as merits, yet anyone who bemoans the state of popular music has to find something devilishly irresistible about a group of musicians who manage to spit a little acid into an ocean of corn syrup.

The title track, which opens the album, sets the keynote for what is to follow: grandiose production, theatrical vocal delivery and lyrics of questionable morality and sentiment. *Bat out of Hell* is a highway song about a fellow (reminiscent of Meat Loaf's Eddie in *Rocky Horror*) who spends his nights with



JONI MITCHELL

"The eagle and the serpent are at war in me,
The serpent fighting for blind desire,
The eagle for clarity."

The thematic base of love's duality gives the dream songs their only conceptual link with the other songs on the album. The pain caused by a return to an unerring lover is tempered by a dreamy return to the past in *Paprika Plains*. The desire for a permanent relationship is

instantly realized in the dream. In reality it is not, as Mitchell observes in *The Silky Veils of Ardour*:

"I wish I had the wings of Noah's pretty white dove,
I would fly this raging river to reach the one I love,
But I have no wings,....We'll have to row a little harder,
It's just in dreams we fly."

his girl and his days with his motorcycle, and it is unclear which plays the more important role in his life.

Producer Todd Rundgren serves up a sumptuous aural feast replete with church bells and motorcycle crashes.

You Took the Words Right Out of My Mouth tells the tale of a young man who was unable to utter those three little words to his partner on a beach blanket: "And I swear it's true - I was just about to say I love you - And you took the words right out of my mouth - Oh—it must have been while you were kissing me."

This tune is the best candidate for top-forty success, striking a formula that is an important part of the album: you've heard it before, aren't sure where, but don't mind because it's easier to swallow.

A slower number, *Heaven Can Wait*, seems to be the only attempt at serious song writing, and interestingly enough it fails. It appears as though Meat Loaf and Steinman are unable to pull their tongues off of their cheeks.

All Revved up With No Place To Go, the closing track on side one, deals with the time worn theme of Saturday Night blues. But thanks again to the sardonic nature of Steinman's lyrics and the bravura of Meat Loaf's vocal performance, it is one of the most satisfying moments *Bat Out of Hell* has to offer.

The second side commences with what can best be described as a loveless love song. Two Out of Three Ain't Bad seems specifically designed to strike cold fear into the hearts of adolescent girls:

All I can do is keep on telling you
I want you
I need you
But there ain't no way I'm ever
gonna love you
Now don't be sad
"Cause two out of three ain't bad."
Then, as if that wasn't iconoclastic enough, Steinman, Meat Loaf and the gang follow it with what is destined to

become the definitive anthem for everyone who has promised anything in the heat of the moment.

Paradise By the Dashboard Light is a twisted opera of adolescence. Again Steinman deals with sex without love and the traps people can fall into if their thoughts come from their Levis rather than their brain. This cut includes a miniature radio broadcast of a baseball game which supposedly is playing while the teenage couple make out. The ensuing play-by-play makes for a clever if somewhat obvious use of innuendo:

"...the ball is bobbled in center, and here comes the throw, and what a throw!...here he comes, he's out! No, wait, safe—safe at second base, this kid really makes things happen out there."

Again, the girl wants love and the boy wants sex, so he lies to her and pays dearly for promising to love her until the end of time. Thus the title of the last movement of the song is *Praying For the End of Time*.

For all its novelty and guts, *Bat Out of Hell* could hardly be deemed a complete success. Todd Rundgren's production tends to bury much of the potentially outstanding musicianship underneath a barrage of synthesizers, sound effects, and random members of the New York Philharmonic Orchestra.

Only Roy Bittan, Springsteen's piano player on *Born to Run*, manages to transcend Rundgren's auditory masturbation. It is unfortunate but true that the very aspect of *Bat Out of Hell* that makes it such a unique musical experiment may be the agent of its own destruction: excessive theatrics. It's just so overblown and so rich that it doesn't hold up well to repeated listenings.

Like Richard Corben's cover painting for the album, *Bat Out of Hell* is tacky and schlocky. But, like junk food and Clint Eastwood movies, it's sometimes fun.



Election Schedule

Mon., Feb. 13th: 18:00 Rally (Res Commons)

Tues., Feb. 14th: 12:00 noon Rally (Journalism Rm. 1111 A.T.)

Weds., Feb. 15th: 9:30 - 21:00 VOTING
(Loeb, Tunnel Junction, Unicentre Level 1 & 4, Res Commons, Steacie, Architecture and Engineering)

Thurs., Feb. 16th: 9:30 - 19:00 VOTING
(Loeb, Tunnel Junction, Unicentre Levels 1 & 4, Res Commons, Steacie Architecture and Engineering)
20:00 COUNTING

Fri., Feb. 17th: official announcement

from CUSA By-law VII

- 11 - 1** Campaigning shall be defined as the process of distributing, exhibiting, presenting, broadcasting, soliciting, or making any sign or gesture so as to exhort, or convince any student to support by ballot and/or other means, any candidate or Electoral Group in an election or position in a referendum.
- 16 - 5** The Chief Electoral Officer is to ensure that no election material of any description which deals directly or indirectly with the election except those authorized by himself for use in the running of the election are allowed to remain within twenty-five (25) feet of the polling station; also that no candidate or worker of a candidate campaign within twenty-five (25) feet of the polling station.
- 16 - 6** No person shall:
- 16 - 6 - 1** Attempt to falsify or forge any document of the Electoral Office,
 - 16 - 6 - 2** Present a student card which is not his own or which is not current or otherwise attempt to vote under false pretences or attempt to vote two or more times in an election,
 - 16 - 6 - 3** Alter, tamper with or remove any ballot, ballot box, document, or other equipment belonging to a polling station or any vehicle in use by the Electoral Office,
 - 16 - 6 - 4** Loiter at any polling place, obstruct voting, or intimidate a poll clerk or other official of the Electoral Office or in any other matter disrupt voting,
 - 16 - 6 - 5** Pay, bribe or otherwise obtain the vote of a student not theretofore willing to vote for the candidate concerned of his own accord,
 - 16 - 6 - 6** Cause a disruption, rally, gathering, fight, riot, or other disturbance at a polling place, or
 - 16 - 6 - 7** In any way advertise or promote or prejudice any candidate or Electoral Group by making available or displaying placards, posters, banners, leaflets, pickets, buttons, or by making oratory, music, audio-video presentation, or other noises within fifty (50) feet of a polling place.



List of Candidates

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John Stewart
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Journalism:

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Jane Taber
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Special Student:	John Henry Gary Marshall Chris Shute

Dan Perley
Chief Electoral Officer

THIS WEEK AND MORE

10 friday

La Veuve Enragée continues tonight and tomorrow at 8:00 in the Theatre of the NAC. Tickets are \$7.00.

Entre-Six, a Montreal Dance Company performs its final performance at the NAC Studio tonight at 8:00. Tickets are \$5.00, \$3.50 for students.

The **North American Fiddling Championships** are on today and tomorrow at the Nepean Sportsplex.

Morgan plays in The Pub. this weekend.

Red Rock Hotel entertains in Rooster's this weekend.

The **Ravens** play **Ryerson** in the Carleton gym tonight.

My Darling Clementine, a classic western starring Henry Fonda, and the spaghetti western **Once Upon a Time in the West** are featured tonight at the National Film Theatre at 7:30 and 9:30.

The **Pink Panther Strikes Again** at 7:30, and **Burn** at 9:30 are tonight's features at the Towne Cinema. The midnight film is **Yessongs**.

The **life of 19th century Polish romantic hero** and freedom fighter **Pawel Strzelecki** will be the topic of a public lecture given by Professor **Jozef Wilczynski**, at 7:30 pm in 103 Steacie.

11 saturday

The NAC hosts **Pauline Julien** this evening at 8:30. Tickets range from \$4.50 to \$7.50.

13 monday

Butch Cassidy and the Sundance Kid at 7:30, and **Women in Love** at 9:30 are tonight's films at the Towne Cinema.

Enrico Macias performs at the NAC tonight at 8:30. Tickets range from \$5.50 to \$9.50.

The **Department of English** is sponsoring a public lecture on speaking Shakespeare's verse today at 2:30 in 508 Southam Hall. The lecture will be given by Professor **Norman Welsh** of the Theatre Department of York University.

The **National Gallery of Canada** features the exhibit, **Topographical Landscape** in England and Canada, 1960 to 1840, until March 19.

The **Carleton Christian Fellowship** will be having a **Worship Service** at 8:00 tonight in the Old Music Listening Room, level one, Unicentre.

14 tuesday

Errol Slue is pictured right in the title role of **Sizwe Bansi is Dead**, continuing until March 4 in the NAC Studio. Performed by Montreal's **Centaur Theatre**, the play presents a black viewpoint of life in South Africa. Curtain time is 8:00 nightly, excluding Sundays.

There will be a meeting of the **Progressive Conservative Club** today at 2:30 in D385 Loeb.

The **Engineers' Wives Association Craft and Fashion Show** takes place today from 10:00 am to 10:00 pm in Salon A and B of the Civic Centre.

Carnal Knowledge is featured today in the **Feature Film** series sponsored by the **RRRA**. The screenings are at 7:15 and 10:15, tonight and tomorrow in the **Res Commons Lounge**.

Both the Robins and Ravens play **Ottawa U.** tonight in basketball at Carleton.

The **Robins Basketball Team** plays **Queens** at Carleton tonight.

The **National Film Theatre** presents two **Alfred Hitchcock** films this evening, **The 39 Steps** at 7:30, and **North by Northwest** at 9:30.

The **Towne Cinema** films for this evening are **The Return of the Pink Panther** at 7:30, **Pink Panther Strikes Again** at 9:30 and **Pumping Iron** and **Cracking Up** at midnight.



Les Aventures de Rabbi Jacob at 7:30 and **Lacombe Lucien** are tonight's films at the Towne Cinema.

12 sunday

The **Ottawa Little Theatre**, on 400 King Edward Street performs the play **Not Now Darling**, until February 25. For more information, call 233-8498.

The NAC hosts a show for all **nostalgia** buffs tonight when **Johnnie Ray**, **The Four Aces** and **Art Mooney** and his **Orchestra** perform in the **Opera**. Show time is 8:30 and tickets range from \$5.00 to \$10.00.

Theatre Young Company is holding readings for **Thornton Wilder's** play **Our Town**. There are 28 parts to be filled, as well as production positions. Readings will be today at 1:00 in 205-1580 **Merivale Road**. For more information, call 235-2030.

The **Sailor Who Fell From Grace With the Sea**, with **Kris Kristofferson** is being screened tonight as part of the **St. Pat's College Sunday Movie Night**, at 7:00 and 9:15 in 100 St. Pat's.

The **Towne Cinema** features **Canadian Shorts** at 1:30, **Women in Love** at 7:30 and **Butch Cassidy** and the **Sundance Kid** at 9:30.

15 wednesday

Jean-Jacques Blais, Postmaster General, is the guest this week in the **Speakers' Series** at noon in Rooster's.

Footloose in Newfoundland, a film by **Thomas A. Sterling**, is being shown tonight at 7:30 in the **National Museum of Natural Sciences'** auditorium.

The **Towne Cinema** films tonight are **The Garden of the Finzi Continis** at 7:30 and **Waterloo** at 9:30.

The **Ottawa Choral Society** performs at the NAC tonight at 8:30. Tickets range from \$3.50 to \$7.00.

Margaret Eichler will speak on **Women's Unpaid Labour** in C264 Loeb tonight at 8:00. This is sponsored by the **Interfaculty Committee on Women's Studies** and the **Women's Centre**.

Ed Honeywell, playing the guitar and lute, and **Karen Holmes**, playing the harpsichord, perform in the **Wednesday Noon Music - Ottawa Concert Series** today in the **Banquet Room** of the **Chateau Laurier**.

16 thursday

The **Royal Winnipeg Ballet** (photo below) opens tonight in the **NAC Opera** tonight at 8:30. Four works will be performed: **Festival**, **Mahler 4**, **Women and Clinka Pas de Trois**.

Why Shoot the Teacher will be screened at 7:30 followed by the **Maltese Falcon** at 9:30 tonight at the Towne Cinema.

Land of Promise, the screen spectacle of Polish director **Andrzej Wajda** is being shown at the **National Film Theatre** tonight at 8:00.

Noodles appears in **The Pub** nightly until Saturday.

Robbie MacNeill is featured in **Rooster's** tonight until Saturday.



Deadline for all submissions to **This Week and More (TWAM)** is the **Friday (noon)** of the week prior to publication.

Compiled by **Karen Shopowitz**, **Mary Fitzhenry** & **Sue Craig**.

17 friday

Tonight at the **Towne Cinema** the **Maltese Falcon** will be screened at 7:30 followed by **Why Shoot the Teacher** at 9:30. The midnight film is the **Rocky Horror Picture Show**.

The **Department of Political Science** hosts a seminar on the **Future of British Politics** today at 2:00 in A602 Loeb. This seminar will be given by **Professor Anthony King** of the **University of Essex**, and a **Visiting Fellow** at the **Centre for Advanced Study in Behavioural Science**.

The **Algonquin College Students' Association** sponsors a **dance** tonight in **Salon A, B, and C** of the **Civic Centre**. Doors open at 6:00.

PENGUIN'S
BRECHT ON BRECHT:

Brecht's writing sustains confused play

Brecht on Brecht
Second Stage Theatre
Feb. 2-19

Joanne Blain

For those unfamiliar with the work of Bertolt Brecht, the Penguin Performance Company's production of *Brecht on Brecht* would scarcely make the ideal first plunge.

A native of Germany, Brecht was best known for his politically oriented songs and plays (among the latter are *Mother Courage*, *The Threepenny Opera* and *Life of Galileo*). The revolutionary nature of his early plays brought about a self-imposed exile from Germany in 1933, when Hitler came into power. Brecht's theories of epic theatre and the aesthetic distancing of his audience from the players have profoundly influenced the course of modern theatre.

George Tabori's play is a melange of the songs, writings and theatre of the German playwright, performed by four young actors. However the play, first performed in New York in the late 1960's, is not for the uneducated. To grasp the full impact of the play's dramatic purpose, it is essential to possess a working knowledge of Brecht: his political and artistic theories as well as his plays.

In a sense, this is an unfortunate consequence, since it is to a great extent preventable. The audience is given regrettably little in the way of guidance by the play's format. We are presented with two substantially dissimilar acts, cryptically titled "Life" and "Theatre," and are left completely on our own to assemble the hodge-podge of activity on stage into one coherent and meaningful impression.

However, the astute observer will recognize in this very obscurity, a technique that is decidedly Brechtian. In the tradition of the epic theatre that Brecht was so great a proponent of, Tabori has deliberately injected an element of ambiguity into the production. His script, which has undergone a liberal rearrangement under director Louis Capson, shifts rapidly from a collection of Brecht's songs and writings to a montage of scenes from his plays. The effect of this format is like that of looking out the window of a moving train, one snatches what one can and then tries to make sense of the whole. As

Brecht himself would have liked, the audience becomes judge and jury of the performance.

Unfortunately, Tabori has perhaps left a little too much to the audience's imagination; particularly in the first act where the level of obscurity is often too high for the spectator to be able to seize upon the significance of the particular montage. Where would the individual be, for instance, who did not have some prior knowledge of Brecht's virulent anti-Nazi sentiments? This is especially a problem in the scene titled *The Ballad of the Soldier's Wife*, where an unawareness of Brecht's politics makes the scene virtually incomprehensible to the uninformed spectator.

In addition, it is often hard to identify a particular sketch from the beginning as either Brecht's or Tabori's. This specific problem is avoided at one point in the second act - stage directions read aloud in accompaniment to the script assure us that the scene is one of Brecht's. Such a device is helpful and could have been used to greater advantage in the play.

This prevailing sense of confusion, however, is offset by a number of meaningful and affecting sketches. In an excerpt from Brecht's *The Fears and Mysteries of the Third Reich*, Roberta Phillips gives an absorbing performance as a Jewish woman about to leave her husband and flee Nazi Germany. Her considerable vocal abilities also sustain the play's musical numbers.

Robert Welch occasionally shows an impressive dramatic flair, yet he appears either unable or unwilling to maintain it at all times. His best moments come in two solo sketches and with the other male member of the cast, Gene Theil, in a portion of Brecht's *Conversations in Exile*. Frustratingly though, the scene, a fast-paced dialogue on Hitler and his regime, is severely flawed by Theil's performance, as he repeatedly forgets his lines. The continuity of the sketch, whose effects depend on a rapid and effortless flow of words between the two men is crippled by Theil's repeated blunders.

The fourth member of the cast, Kathy MacLellan, gives the impression of being too green for her role. It is a role that demands the mastery of a broad range of emotions which MacLellan is, apparently, unable to portray. In a first act solo entitled *The Sinners of Hell*, she shows that she is vocally sub-par, as well.

Her acting lacks the fluidity of gesture and the confidence of Phillips, and often



appears forced. Like Theil, she seems to lack professional maturity.

As in some performances, the quality of this production does not entirely rest on the talents of the actors. Here, they are significant but not crucial to the success of the play. The reason for this is that the audience, in the course of the play, becomes caught up in Bertolt Brecht, the dramatist, the theorist, the thinker.

His words, spoken by the actors, are poetic enough to convey an amazing depth of feeling. Brecht's own "horror at a Hitler speech" is powerful enough to compel him to write, and his words are indeed powerful enough to generate a response that was perceptible in the small Penguin audience. The words reach us, in spite of the play's chaotic format, in spite of the sometimes inferior level of acting ability. It is Brecht reaching out to

his audience, and he hits home.

Nowhere is this more evident than at the play's conclusion. With a brutality that is terrifying the four actors scream out in unison Brecht's chilling forewarning for us all, which recaptures in a phrase the horror of Hitler's Germany: "the bitch that bore him is in heat again."

As an incentive to the student population in Ottawa, Penguin is offering "Pay What You Can" Sunday matinees at 2:00 p.m. At that price the *Brecht on Brecht* is more than worth it.

Photos: (upper) Gene Theil, Kathy MacLellan and Rob Welch in a scene from *Brecht on Brecht*; (lower) The cast of *Brecht on Brecht*: Kathy MacLellan, Rob Welch, Gene Theil and Roberta Phillips.

CUSA ELECTIONS: **Hara and Bregman victorious**

Volume 7, Number 22 February 17, 1978

THE CHARLATAN



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for Radio Carleton**

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THE CHARLATAN

Volume 7, Number 22
February 17, 1978

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ELECTION RESULTS: Engineering vote not enough for Hampson-Ellis team

**Terry Brodie and
Janet Selman**

Starting May 1, Dan Hara and Neil Bregman will be the students' association's president and finance commissioner.

In the final results of this week's election Hara had almost double the vote, 1,176, of his only opponent Richard Ellis, who finished with 617 votes.

Bregman had a little more competition. He won with 716 votes. John Hampson was second with 424 votes. Gary Ritchie and Warren Manis ended with 390 and 207 votes.

The Ellis-Hampson engineering team swept their own poll, but could not muster enough support in the other seven polls.

This year's election turn-out of 1,887 was seven less than last year's. Hara said he was generally pleased with the turn-out, particularly in engineering.

In seven of the eight polls Hara came out solidly ahead. The only tense moment arose when the engineering ballots were tallied - Ellis had 215 to his 27.

However, Hara was evidently the favourite in the other polls; he grabbed his largest votes in the Ucentric and in residence.

Bregman also suffered sound defeat at the engineering booths, receiving 21 votes to Hampson's 175.

Three of the current Arts reps - Isa Bakker, Bill Mowatt and Carolyn Szostak - were re-elected.

Bakker, who had earlier been disqualified and then re-instated, placed first with 442 votes. She was followed by Kirk Falconer who gained 343 votes.

The other successful Arts candidates were: Barry Burke, 340; Fayne Thompson, 331; Szostak, 298; Seddeiqua Holder, 294; Mowatt, 288; Joanne Brown, 281; Abby Pollenetsky, 262; and David Heywood, 214.

The two journalism seats were picked up by Dan Westell with 138 votes and Deb Merinchuk with 85.

The three "Engineering Action" candidates - Per Anderson, Phil Rouble and Pete Sometz - were successful in that faculty, receiving 326, 323, and 313 votes. Gautam Subramanian, the only current council member who ran and was defeated, was fourth with 54 votes.

The two commerce candidates, Mark Terka and Steve Mitchell, were both acclaimed, as were special students John Henry, Gary Marshall and Chris Shute.

Also acclaimed were science reps Thomas Erskin, John Garay and Jeff Wilkes and Board of

Governors (BOG) rep, Stephen Tatrallyay. Mike Kalmay as acclaimed as Architecture rep. There is still a vacant seat.

Hara said he wasn't surprised at the results.

"I was fairly certain I would win every poll outside engineering. I was certain I would lose incredibly there, but I would be able to make it up everywhere else."

Earlier he had predicted taking 20 per cent of the engineering votes, but only managed to accumulate half that amount.

Hara promised to carry out all his campaign pledges.

"I don't plan to renege on my promises. We have a mandate to review services, go after a library extension, a bill of students rights and stick up for students and bind this community."

Hara said one of his major attacks would be directed at "unnecessary executive and trustee secrecy."

"Everybody will be involved in decisions before the fact, in a real sense and not in a post-facto sense."



The newly elected CUSA President, Dan Hara, and Finance Commissioner, Neil Bregman.

He refused, however, to take a stand on the future of CUSA funding to Radio Carleton (CKCU).

"I really want to think about it," he said. "I'll be ready by the next council meeting, but this is a big question and I just don't want to talk off the top of my head about it on election night."

He did hint that he would be willing to continue granting the station funds amounting to about \$70,000 and said he was sure more money could be picked up through sponsorships.

He attributed his success to a

hard-working crew.

"I didn't depend on my experience. We worked hard on this campaign and...this win belongs to everybody who worked on it."

Ellis said he was happy with the results of the election.

"I predicted there would be a 150 vote spread in Dan's favour," he said. "I think the primary objective of any campaign is to get the major issues in front of the people."

"Those issues came out and both candidates were capable of producing action on the basis of

those issues."

Incoming Finance Commissioner Bregman said he felt confident right from the start.

"I think that people were looking for a person who is sincere and who can communicate. The way I spoke to people during the campaign made a difference. They know I can deal with people instead of just money."

He said his first task will be to "sit down and take a look at the mess."

"I can't say that I'm picking

continued on next page

CUSA cuts off CKCU salaries

"We have no choice, we have no money"

**Darlene Harapiak and
Terry Brodie**

In a sudden move Tuesday, students' association (CUSA) President Ben Lachance announced CUSA will no longer pay the salaries for Radio Carleton's (CKCU) nine employees.

Lachance surprised a meeting of the Broadcast Policy Board (BPPB), the station's management committee, when he said CUSA trustees had sent a letter Monday night to the Director of the University

Finance Office, Jack Kettles, informing him of the decision.

Neither CKCU's executive nor students' council members were informed of the decision before the meeting.

Lachance said CKCU's three full time and six part time employees are no longer on the CUSA payroll. He said they have not been fired. There is just no money to pay them.

Lachance promised the cut-off will not kill the station. He said CUSA will continue to pay CKCU's operating costs, which

include rent, insurance, equipment depreciation, and tower rental.

Lachance said the issue he and the other two CUSA trustees, VP Executive Ron Lebi and Finance Commissioner Harvey Tepner, faced was "at what point do we cut off funding from the station?"

CKCU received a \$50,000 grant in the spring with the promise of another \$10,000 if necessary.

When the Canadian Radio-Television and Telecommunications Commission (CRTC) told CKCU at the end of December it would no longer be allowed to sell commercials, CUSA agreed to raise the station's funding to \$70,000.

According to budget statements, these salary cuts will save CUSA \$8,325, reducing the bill to an estimated maximum of \$85,000 for the year ending April 31.

"There is no justification from the students' point of view to keep pouring the money in," Lachance said at the BPPB meeting. "This is the action that must be taken."

CKCU Station Manager Randy Williams told Lachance: "You sure don't believe in telling people before you do these

things, do you Ben?"

Lachance repeatedly said the only reason for the cut-offs was lack of funds. But he also hinted several times that CKCU has mismanaged its budget.

"You suggested (last spring) you wouldn't be going over \$60,000," Lachance told Williams. "I'm suggesting Radio Carleton has gone way over that."

"We are in the position where we have no choice, we have no money. All we have to do is look at how the budget was handled all year round to see this was not the time to expand."

Williams angrily replied that while it was within CUSA's rights to cut-off funds, he disapproved of Lachance's handling of the affair.

"The way you are talking is as if we are the bad guys. The way you are carrying on, it seems as if we are at fault," he said.

"You are doing this in a cold, calculated manner, Ben. You knew a month ago this was going to happen. This is not just a question of economics. You are dealing with people, Ben."

"I just can't believe your attitude. I can't believe you came in here point-blank and laid down the law," he con-

continued on next page



CKCU-FM Station Manager Randy Williams.

CKCU

continued from previous page

tinued. "Why is it necessary after going through a referendum last week, which assured us of student support, to have to come in here and do this to us this week?"

Williams also accused Lachance of keeping the matter a secret to ward off any opposition which might have prevented the cut-offs.

Several council members were angry because the trustees hadn't discussed the matter with council first. They also suggested they may move for a vote of non-confidence at the next council meeting.

Lachance defended his secrecy, saying it was justified.

"It is unfortunate that drastic measures had to be made urgently," he said. "The council will not meet until the 28th (of February) and ... it was an important measure that had to be made quickly."

"Council had said we would give money to the station if it was needed. But there was a limit to what we could give before it was unreasonable. Seventy thousand dollars is way over."

Lachance said he had also discussed the matter many

times with members of the station and it did not need to be rehashed once again.

"The station has told CUSA it would stay under \$60,000 and, if CUSA was forced to cut funds, they would be understanding. That was the position discussed time and time again, not only at BPB meetings, but also with individuals in Radio Carleton."

"CUSA is not a bottomless pit and we knew the day would be reached when the well was dry and we simply would not be able to fund the radio station. I can't see there was any aura of mystery at all," he said.

Williams also told Lachance CUSA's move will weaken the station's position in seeking funds from the university.

Lachance said his decision was not made "with politics" in mind.

"I didn't do it to strengthen or weaken the station's bargaining position with anyone. I did it because it was necessary," he said.

Williams also introduced several proposals at the meeting which could be used to convince the Relations Committee, a sub-committee of the Board of Governors (BOG), that the station is worthwhile.

A confidential document presented to that committee last week suggested the university take a more neutral position toward CKCU and cut-off

funding and grants.

Some of the proposals suggested by Williams were:

- an hour-long slot be granted to the university each day at noon to broadcast lectures, speeches, or concert series.

- a larger advertising role be given the station to let it act as a clearinghouse for university advertising.

- participatory programs involving high school students be introduced.

- a news service similar to the CUTV operation produced by a volunteer staff of jour-

nalism students be run.

Williams said he would also try to emphasize the station's ability to act as a public relations vehicle for the university.

Lachance met with university President Michael Oliver Wednesday afternoon to discuss CUSA cut-offs. He said little discussion about university funding took place at the meeting.

"Oliver didn't comment on funding possibilities. We talked more about the university's involvement in the programming and he didn't seem too keen on

the university's relationship with that," Lachance said.

"I don't know how that will reflect on the university funding."

Also introduced at the Tuesday BPB meeting were short and long-term revenue suggestions.

The station is looking into the possibilities of syndicating some of its programming, renting its studios to outsiders, and selling documentaries to various government agencies.

It is also considering holding benefits to raise money and asking listeners for donations.

ELECTION

continued from previous page

up on the most successful CUSA organization. I have a pretty heavy load on my shoulders."

Bregman said CUSA is now in a position of potential bankruptcy and added he will have to meet with area managers to look at the financial statements and find where the money is being lost.

"My main concern is to keep the Unicentre and CUSA afloat."

Bregman, a volunteer staffer for CKCU, was not specific about how he will handle funding for the station.

But he said the referendum held to weeks ago suggests students want the station to be funded "to a certain extent."

He also emphasized he wouldn't treat CKCU any differently than any other organization.

"I'll be taking a CUSA stand on things, I'm not going to throw in the boat to CKCU."

It took more than seven hours for the Chief Electoral Officer (CEO) Dan Perley and his staff to tabulate the votes.

Several candidates and their supporters crowded the CUSA offices on the fourth floor of the Unicentre to await the outcome.

Perley said the election "ran very smoothly."

"The new powers of the CEO

hardly had to be used at all. The candidates conducted themselves very well."

A total of 190 ballots were spoiled. Perley said "many of the ballots contained written comments and some people wrote 'spoiled' right across them. There was evidently a deliberate attempt to spoil them."

Hara's entourage began a victory party after the first ballot count. At one point in the evening his supporters gave Ellis his red sweater, "something of an emblem," in exchange for Ellis' engineering T-shirt.

"I thought it as very touching," Hara said. "It shows some kind of unity."

THREE MINI-WINNERS



Janny Jung
Simon Fraser
University
Vancouver, B.C.

Mariette Stoop
George Brown College
Toronto, Ontario

Debra Evans
Saint John School of Nursing
Saint John, N.B.

Congratulations on having won a brand new Mini, the Long Distance economy car.

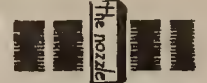
We hope you have many years of enjoyable driving. And thanks to the 48,427 other students who participated.

Long Distance

TransCanada Telephone System

LONG DISTANCE SWEEPSTAKES

Feb. 13 - 18 -
Quarrington and Worthy
Feb. 20 - 25 -
Charlie Covers



SOURCE TALKED

Feb. 13 - 18 - Small Change
Feb. 20 - 25 -
Eugene Smith and the
Warm-Up Band



221 Rideau

un-classified

LOST - In Rooster's Monday evening - men's deerstalker [Sherlock Holmes style] checked hat. Suffering identity crisis without said hat. Please return to Doug at 563-1590. Reward, one pan of excellent fudge.

Ski Boots for sale - Dachstein, men's 6. Never used, asking \$35. Phone Liz, 234-2182.

Lost-Missing: one red and blue ELHO ski jacket, a brown hat, and a pair of black leather gloves. Last seen outside the SAGA dining area in Res. If you've found them why not call Ed at 737-0692. Reward offered.

The Carleton Hispanic Association, in conjunction with the Ottawa Chilean Association, will present a recital of poetry, short stories and music on Friday, February 17 in Theatre A at 7:30. Admission free.

Controversy over Bakker candidacy not over

Clyde Graham

A move to put Isa Bakker, returning Arts rep, back in the running during this week's students' association's (CUSA) general election angered the Chief Electoral Officer (CEO) and some of the other Arts candidates.

CEO Dan Perley disqualified Bakker, currently CUSA's VP External, Monday, when he discovered she had overspent her campaign budget and had failed to declare all her expenses on time.

According to amendments to the CUSA constitution candidates are subject to a \$25 limit on expenditures and must submit a detailed report of all campaign expenses to the CEO by noon the Friday before the week of the elections.

Failure to comply with the regulations results in a candidate's immediate disqualification from the race.

Bakker's disqualification was overturned at a Tuesday night meeting by a constitutional group, composed of Arts Rep Riel Miller, Perley, and last year's CEO Diane Miller.

Riel Miller, who called the meeting was representing Bakker. She is in the Bahamas on vacation.

According to the CUSA constitution, a constitutional group may be set up by any three members of the university community when there is a dispute over the legality of any act by the students' council.

The group, composed of the person making the charge or a representative of that person, another acting in defense, and a third mutually selected by the two, has the responsibility of interpreting the constitution's meaning and ruling on its legality.

In the Bakker dispute the constitutional group ruled she had only "marginally" overspent the \$25 limit.

A majority report released by the group, which Perley did not sign, also said that while Bakker's expense report was incomplete, other candidates who had not reported all their expenses were not ousted from the election.

It also said Bakker had no intention of "buying a victory" and re-instated her name on the election ballot.

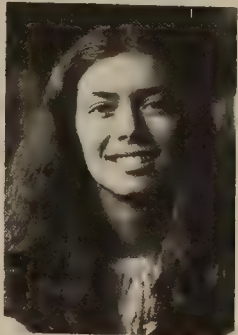
Perley says no other candidates failed to acknowledge all their expenses. However, he admits several incorrectly calculated the value of their campaign materials.

Perley says Bakker turned in a receipt for \$13 Friday, but Monday discovered an internal chargeback bill for the printing of posters by CUSA for \$12 and a receipt for a one dollar tunnel posting fee which had not been declared — a total of \$26.

He says the cost of masking tape, lettering, and a photograph for her election poster put her expenses well over the \$25 maximum—somewhere closer to \$31.

Perley says he will abide by the constitutional group's decision, but intends to take up the issue at the next council meeting.

He says CUSA president Ben Lachance "interfered" in the election by telling Perley he would be fired if he refuses to set up the constitutional group.



Isa Bakker

"My office has been unduly interfered with," says Perley, who, under the constitution, is directly responsible to Lachance.

Newly elected Arts Rep, Fayne Thompson, says he was "shocked" by the decision of the constitutional group.

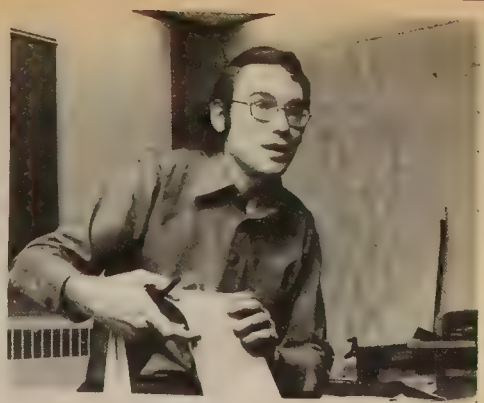
"I think it's obvious that it wasn't a fair decision. Every other candidate had to abide by the rules," he says.

He questions whether a constitutional group would have the same ruling if a candidate other than Bakker was involved. "It's favouritism," he says.

Another Arts Rep, Carolyn Szostak, who was re-elected this year, says some of the candidates may contest the decision. She declines, however, to name them.

She says Bakker, as a council member, was in on the election by-law vote and should have been more careful in following the regulations.

She also says the regulations were passed by council, and not



Dan Perley, CUSA's Chief Electoral Officer

by Perley. "They are council's regulations and council should abide by them" she says.

Riel Miller says the important thing to consider is not the election regulations but their intent.

"I accept that we made a few minor mistakes," he says. "The case put is that the law is to be interpreted and the punishment should reflect the offence."

Miller says Bakker was busy attending meetings the week the expense report was due. She left for the Bahamas last Saturday and, he says, failing to hand in the chargeback on time was probably an oversight.

Miller says Bakker, who is expected home Sunday, has not been informed yet of the disqualification, the reinstatement, and her re-election.

University's survival depends on part time students

Jo Anne Walton

The dropping enrolment of full time students at Carleton means the university's survival depends on increased part time enrolment, says a Carleton sociologist.

Karen Humphreys and Carleton's VP Academic John Porter, have compiled a survey to find out who are the part time students and how they can be encouraged to come here.

The Ministry of Colleges and Universities is providing \$50,000 for the project.

There are 5,651 part time students at Carleton this year, a drop of 700 from last year. But Donald George, chairman of the Senate Committee on Continuing Education, says there was a record number of part time students at Carleton last year.

In The George Report, a study of continuing education at the university, George argued the university can deal with the expected drop in full time enrolment by selling part time education.

Last week the Humphreys-Porter survey was sent to the 5,651 on-campus part time students.

The nine page questionnaire states it hopes to "provide a collective portrait of part time students and their educational objectives."

Humphreys says questions about age, residence, marital status, occupation, educational background, and aspirations determines who the part time students are and how part time education affects the work force.

The questionnaire asks for students' views on part time education at Carleton, what they consider the main value of

their studies and why they chose Carleton.

Students are asked how much they use such facilities as food services, the University Centre, the Bookstore and parking, and how satisfactory these services are.

They are also asked to describe from very satisfied to very dissatisfied their feelings on the quality of lectures, the scheduling of classes, the amount of contact with professors, and other aspects of their educational experience at Carleton.

Students are also given the chance to agree or disagree with statements about the need for improvement in such areas as financial aid, allotment of student activity fees, and course offerings.

Education office researcher Barbara Bailey, says the results of the Humphreys-Porter survey will tell the students' council a lot about what it can do for part time students.

She says one committee last year came up with the idea of establishing a "super-secretariat" which would be available to part time students every night from five to eight-thirty. Bailey says this hasn't happened because of lack of funds.

George says he hopes studies like his and Porter's will improve the situation of part time students at Carleton.

"I think there's a need for part time education. Our society has gone along on the idea that you become educated when you're young and that serves you for the rest of your life. Today there is a world-wide need for continuing education."

Humphreys says the survey results must be submitted to the

Ministry of Colleges and Education by Nov. 1, and the data will also go to Carleton and other universities in Canada.

"The Ministry would like to

see surveys like this done in the future, and they would like this to be the prototype," Humphreys says.

The Store: \$8,000 in the hole

Donna Tranquada

The Unicentre store has an \$8,000 deficit despite the students' association budgeting for a \$12,000 profit this year.

The deficit, discovered in December, is largely due to poor sales and theft, says CUSA Finance Commissioner, Harvey Tepner.

Tepner says most of the deficit is due to a \$6,000 loss in the record store, Cheap Music. Another \$3,000 can be attributed to theft in The Store. He says The Store made \$1,000 in sales last term, bringing the deficit down to \$8,000.

The loss in records could mean the end of Cheap Music, he says. Last year Cheap Music lost \$6,397.

"There has been a lot of sentiment (from CUSA) to get rid of records. (If we keep Cheap Music) it should go one of two ways," Tepner says, "either we go really big so we can get the volume up, or really small, like we sell the top 50 records and change them over each week."

Stolen magazines accounted almost \$2,000 of The Store's losses. To combat magazine thefts, CUSA's financial administrator, Ahti Himalainen, introduced the tagging system now in effect at The Store. Single copies of the more popular magazines are put on



Magazines on display in The Store the racks with a tag telling customers to ask the cashier for a copy.

The Store has also been rearranged in an effort to prevent theft and to facilitate the arrival of the Box Office.

The Box Office, now on the second floor of The Unicentre, will be moved into The Store to attract more business, Tepner says.

The Box Office is not losing money and Tepner says it will be a natural draw for The Store.

With two months remaining in his term, Tepner predicts the new changes will turn The Store's losses into a \$5,000 profit.

Student representation on appeal committee unlikely

Peter Walton

A proposal calling for student representation on academic appeal committees will probably be opposed by faculty boards at Carleton.

The proposed appeal process was designed by a sub-committee of the Senate Committee on Admissions and Studies Policy (SCASP) to initiate a formal appeal procedure for undergraduates.

Currently appeals are handled by individual faculties, each with a slightly different appeal system.

The proposal, presented to SCASP Tuesday, is currently being circulated to Carleton's four faculty boards (Engineering, Science, Social Sciences, Arts) and two students' associations, Carleton University Students' Association (CUSA) and the Graduate Students' Association (GSA), for approval.

If the proposal is accepted, formal appeal committees will be set up at three levels—department, faculty, and Senate.

If a student wants to appeal a

department decision on an initial appeal, he or she can re-appeal to a faculty committee. The final body of appeal would be a Senate committee.

The Senate committee would consist of nine members, two of whom would be students.

Student representation on appeal committees was first proposed by the New University Government (NUG) two years ago, but all the faculty boards turned the proposal down.

SCASP secretary, James Sevigny, says the faculties will probably oppose the student representation clause again this year.

Carleton's Ombudsman, Liz Hoffman, says student representation on the committees would provide a better and fairer decision in the end.

"Although the procedures may be fair there are not any students present at the hearings to perceive them as so. As a system has to be fair, it must also be perceived to be fair," says Hoffman.

The proposed appeal process will apply to admissions, registration, examinations, standings, scholarships, promotions, probation, and graduation. Grade appeals would not be handled by the proposed appeal process. They are handled through an existing review procedure.

Carleton's Assistant Ombudsman, Dorothy Kent, says most grade reviews are handled informally between the student and professor.

Kent says students wishing to make a formal grade review must fill out a form at the Registrar Office of the faculty the course is in. A \$10 deterrent fee must be paid, but will be returned if the grade is raised.

Sevigny says faculties have until April 15 to submit their comments and recommendations. If they meet the deadline, SCASP should have enough time to make any revisions to the proposal before submitting it to Senate.

Senate will then be able to approve and implement the appeal process by September, he says.

The proposed appeal process would not handle graduate student appeals. Graduate student appeals are currently under the jurisdiction of the Faculty of Graduate Studies and Research.

Gary Tokmakjian, president of the GSA, says graduate students are unhappy with the current graduate student appeal arrangements.

"The problem that exists now is that the Dean of Graduate Studies would like to keep graduate appeals separate from undergraduate appeals. We (the GSA) think that the appeal process should be the same for all students," says Tokmakjian.

The GSA council met Feb. 2 and agreed in principle to a GSA seven point appeal process proposal. Tokmakjian says the GSA proposal is similar to the SCASP sub-committee proposal and will be submitted to SCASP for comment.

march 8 international women's day



who says a day is limited to 24 hours?

The Carleton Women's Centre in cooperation with other Ottawa Women's groups, will be sponsoring a week of activities from March 4 to March 10, to celebrate this historic day. Events will include workshops on women in education, unemployment, in the political process, the labour force, the image of women in film, and violence against women. There will be international films, WENDO demonstrations, an International Dinner and much more.

Watch for further ads for information call 231-3779

The Carleton Women's Centre

Residents of the YM-YWCA present:

A Dance-a-Thon

a dance for those who can't

All money raised will be given to
Easter Seals
for the needs of crippled children

Date: 5:00 p.m. Sat. March 18
ending at 5:00 p.m. Sun. March 19 - 24 hours
Place: YM-YWCA 180 Argyle Ave.,
Daycare Centre Room 137

Great Prizes, Guest appearance by
Mark Elliott, CFRA

Registration: main lobby of YM-YWCA
Wed. Feb. 22, 4:00 til 10:00 p.m.
Sat. Feb. 25, 8:00 a.m. til 6:30 p.m.
Limit of 100 people

Join the Fun, Support a Good
Join the Fun
Support a Good Cause
Invite all your friends

RESPONDY RAG MARKET

winter clearance sale!

OPEN MON - SAT.
11:00 a.m. - 6 p.m.
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The university ombudsman, Liz Hoffman

Jean-Jacques Blais:

RCMP not bugging on campus

John Larkin

Canada's Solicitor General, Jean-Jacques Blais, assured a standing-room only audience at Rooster's Wednesday that political clubs at Carleton will not be bugged by the RCMP.

But, when asked if political organizations on campus have ever been investigated, he said: "I have no comment to make on that because...I haven't received information relating to individual political groups that might be under investigation."

Blais said he could find out if political groups at Carleton are currently being investigated. But he said if he obtained this information he would probably not make it public.

"If there are, within Canada, groups that may be threatening...national security in one way or another, it is our responsibility to obtain information relating to these groups," he said.

The questions regarding RCMP surveillance were promoted by the revelation in September that the RCMP were looking for information about members of a Marxist study group at the University of Ottawa.

Blais, formerly Canada's Postmaster General, was appointed to his present post two weeks ago, following the resignation of Francis Fox.

In his current capacity Blais is responsible for the National Parole Board, the Canadian Penitentiary, and the RCMP.

It was the RCMP that received the most attention during the hour-long question and answer period.

Blais had no opening speech and initially had to coax his audience into asking him questions. One student shouted "We just don't know where to start."

When asked why the government doesn't admit the RCMP has committed illegal acts, Blais said, "There has been an admission of illegal acts."

He said the break-in of the L'Agence Presse Libre du Quebec (APLQ), a Quebec newspaper, the break-in of the office of the Parti Quebecois (PQ), the barnburning in Quebec, and the theft of dynamite have all been admitted by the RCMP.

"Now those instances are where the RCMP have said we have performed what is an illegal act and we are putting ourselves in the hands of the Attorney General of the Province of Quebec."

He said he refused to provide the Keable Commission, a Quebec Commission investigating police wrongdoing in the province, with any documents that don't refer to the four cases of illegalities under investigation.

Blais also said his office had not abused its "national security" role by allowing the RCMP to open private mail.

Blais said legislation before the House asks that the RCMP be allowed to open private mail with the approval of the solicitor-general.

A warrant based on "reasonable and probable cause" to open mail would be issued if it satisfied the solicitor-general, he said.

Carleton in forefront of energy conservation

Mary Ferguson

The seven members of Carleton's conservation committee were gathering for a meeting in a brightly lit room, warm from the afternoon sun.

Before things started, Jim Whenham, the director of the Physical Plant, strolled over and turned the lights off. "It's really surprising the heat these things throw off isn't it," he said.

Shortly after the meeting began, Andrew Brook, a philosophy professor and chairman of the committee, turned the heat down to 60 degrees. "The heat of this room strikes me as a paradigm example of the reasons we are meeting," he said.

For two hours the committee mulled over future plans for conserving energy and making the Carleton community more aware of energy conservation.

That committee is only a small part of a conservation program that is saving Carleton over \$800,000 a year on lighting and heating bills.

The man behind the project is Whenham, an architecture graduate from the University of Manitoba who came to Carleton in 1965. Whenham says he started to think about a conservation program in the early seventies, but nobody, including his own staff, bought his ideas.

"I had a lot of opposition at first," he says. "They were afraid I couldn't sell it and they were right, at first."

Brooks says thanks to Whenham's persistence

"Carleton is on the forefront of Canadian universities in terms of energy conservation."

Whenham says the conservation program has gone largely unnoticed since it began in 1972.

But he says over the last three years 15,000 fluorescent tube lights have been removed at a saving of \$45,000.

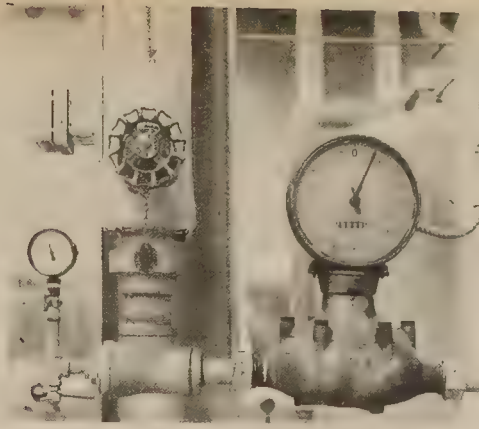
More lights are now being removed from the Mackenzie, Herzberg, Steacie, Administration, and Loeb buildings. Whenham says fluorescent overhead lighting will be half what it is now by the time the program is finished.

Lighting in offices has been reduced to one fluorescent ceiling light and one hanging lamp, which Whenham says reduces lighting consumption from 480 watts to 112 watts per room.

All lights in the Arts Tower automatically go off every hour between eleven at night and eight in the morning. A similar lighting system will be tested in the Herzberg building in a few weeks.

The conservation program will be more visible in the spring when construction of a new wall around the Tory building begins. The existing glass wall will be reconstructed with metal and glass to stop the present heat leakage.

Right now the wall leaks heat and lets in dirt through cracks around the window sills. Whenham says as much as six inches of ice has built up around the inside of windows.



He says the Ministry of Colleges and Universities is supplying the \$870,000 needed to build the new wall.

When the program began in 1972 most buildings on campus were consuming an average of 90 kilowatt hours of energy per square foot per year. The changes have reduced energy consumption to about 30 kilowatt hours per square foot.

St. Pat's College, the most energy efficient building on campus, now operates at 18 kilowatt hours per square foot, thanks to a unique heating system.

The air system delivers cool air depending on the amount of heat in a room which is measured by a thermostat ceiling. When it gets too hot, the cool air is pumped into the room.

St. Pat's was designed and

constructed during the beginning of the conservation trend in the early seventies. Whenham says it's impossible to reduce the energy consumption in most buildings on campus to a similar level.

By March 1979 heating in all campus buildings will be controlled by a computer in the central heating building. It will be connected to smaller computers in the equipment rooms of each building.

The main computer will measure outside temperatures and humidity and adjust internal conditions accordingly. "It takes a computer to deal with all the factors at once," says Whenham.

He says the spring and fall are the least costly times of the year. July and August are the worst when the air conditioning is working hardest.

For the last two years there were established cut off days for heating and cooling systems in the Administration building during the spring and fall, but that plan has been dropped.

"Energy was being saved but it just wasn't worth it because we were losing more in credibility and public relations," says Whenham. "People weren't satisfied and it just wasn't worth it."

Energy conservation has also spread to residence. Director of housing, Dick Brown, says that at last Friday's budget meeting it was decided residence would be closed for eight days at Christmas. Brown says it hasn't been decided how low the heat can be turned down without causing damage to buildings.

He says they are also studying ways of eliminating hot water washing machines and ways of heating buildings from the recycled heat of dishwashers in food services.

A conservation contest began in January. Entries from residence students suggesting how to save energy will be accepted at the Housing Office until March 1. The best suggestion wins a \$50 prize. By yesterday there were ten entries.

There is also an energy fair scheduled for Feb. 28 and March 1, featuring films, displays, and demonstrations on energy conservation and alternative conservation methods.

Whenham says more money can be saved through energy conservation. He says the 1972-73 level of energy consumption which has been reduced by 37 percent, can be cut in half over the next four years.

Another Sock 'n' Buskin president resigns Club should disband for a year

Robert Albota

Penelope Feather, who resigned as Sock 'n' Buskin's president last Friday, says Carleton's theatre club should disband.

Feather is the second president to resign this school year. Robert Vaughan resigned as president last November because members were dissatisfied with his administration.

"I am inclined to believe that it would be best if the company went out of existence for a year or two," she says.

Feather says students interested in theatre at Carleton could then start the club "from the ground up."

This is the thirtieth year the club has been in existence.

She says she resigned because there was too much confusion about who was in charge of the club, adding she was tired of dealing with Sock 'n' Buskin's "day to day hassles."

Feather, a third year History student, says she also wants to devote more time to her studies.

Her letter of resignation stated: "The membership of this company are unwilling to accept any form of leadership, what-so-ever."

"In fact, it is not a company at all but a group of prima donnas

surrounded by their own little cliques playing at being grown up and responsible.

"They do not believe that when the executive makes a decision, that they should support it."

A member of Sock 'n' Buskin, Barbara Roddick, disagrees with Feather's assessment of the club's membership.

She says members respected Feather and the executive, adding Feather had done an "excellent" job as president.

She admits the cliquish atmosphere has always existed in the club, and that apathy was a serious problem among some of the membership.

Roddick says she is disappointed with *The Charlantan's* coverage of Sock 'n' Buskin this year because it has blown the club's problems "all out of proportion."

She says students on campus know more about Sock 'n' Buskin's organizational problems than its activities.

Roddick says one of the problems with the club this year is that it has many new members who don't devote much time to the club.

A former president of the club, Andy Borkowski, says right now the members are more

concerned with getting their children's show, "The Wizard's Tall Tale," ready for Friday rather than worrying about administrative problems.

He says they will mull over them during next week's winter break. He says two more productions for the spring term are still going ahead.

The club also faces eviction from their lounge, the Green Room, below Theatre B, unless members make a better effort to keep it clean.

A memo posted on the Green Room door last week by the coordinator of theatre operation, Cedric Broten, complained about the excess of food wrappers, books, paper and costumes strewn about.

Broten says he does not expect he will have to close the Green Room.

Broten's memo read: "I realize that you do not bring your mothers with you to Carleton and thus have no way of knowing what is tidy and what isn't, but I'm afraid this is insufficient excuse."

Roddick says members try to keep it clean as much as possible but it's difficult because the room is used by a lot of people.



Jim Whenham, Director of the Physical Plant.

Photos by J. Kempf

4200001 J Kempf

letters

FFTF: Let's look at it as an \$11,000 investment

Dear Editor:

It is amazing what garbage some people write in "letters". Mr. Editor, Sue Freeborn's letter in last week's issue is a perfect example. In coming out of the closet, Ms. Freeborn raises some illegitimate questions regarding Festival For The Folks' future. It is too bad that there are not any intelligent criticisms contained in her writing.

"Financial disaster ... don't think" it can break even. Both parts of this statement are untrue. The Festival lost some \$4,000.00 in total in 1976 and despite the fact that no exact figure has been agreed upon for 1977 (as CUSA has yet to produce an accurate financial statement), I believe about \$7,000.00 was lost last summer. Is this a "financial disaster"? I don't think so.

First of all, the dollars will be returned. It has always been the understanding that the Festival would repay to CUSA every cent we spent, when we could. I look at this as an \$11,000.00 investment.

Secondly, (and especially notable as Sue was so interested

in CUSA's spending priorities) when one looks at that \$11,000.00 investment in perspective, compared to some randomly chosen areas of CUSA's spending over the last two year period, (i.e. \$30 - 40,000.00 Arts & Crafts, \$80 - 90,000.00 The Charlatan, \$80 - 7,000.00 CKCU, \$30 - 40,000.00 Director of B. O. ? Operations' Personnel) it is a paltry sum indeed.

Sue's "break even" comment won't be entirely disproved until July 4th, but this goal can be surpassed by a justifiable raise in admission prices to the main bandshell (i.e. \$3.00-day, \$6.00 - \$7.00 weekend pass).

Dark, ill-defined images were conjured up in my mind when I read of "unanswered questions concerning where and how the Festival debts were incurred". How mysterious! What tripe. I say it was more like unasked questions. I haven't really heard two peeps from any 'ranking' CUSA member about the Festival save what I have asked. ("Got a budget yet?") I believe there are two reasons why we don't know exactly where \$ was

spent last year. Firstly, an accurate budget has not been presented. Secondly, the unjustifiable firing of a CUSA employee for supposed nefarious dealing with FFTF monies has "tainted" the Festival in some people's eyes. This has led to an unwillingness to talk about Festival For The Folks in Room 401. Nevertheless, to imply, as Sue has done, that some mysterious and secretive spending added to the Festival's loss last year is grossly unfair and misleading.

Why should CUSA be involved in Festival For The Folks? Are there justifications for this investment? I think there are. The Programs' Office of CUSA has a commitment delegated to it by Council to be involved in some activities taking place in the "outside" community. It is thought that, as students are away from the campus a lot of the time, some consideration must be given to going out into the community to run events, both for CUSA's members and for the general populous, your neighbours. I believe there is good to be said for students trying to make a worthwhile cultural contribution to the life of the community. Besides this, it must be stated that the existence of Festival For The Folks has been good for both Rooster's and CKCU-FM.

I must grant Sue that the Festival is not yet legally incorporated, but I do not see how this leaves "CUSA responsible for the whole show". The original arrangement was, that the Festival would be responsible for all debts i.e. money loaned could be repaid, but everyone knew that if a demand note was produced the day after the Festival, nothing would happen. It is my understanding that we agreed to repay any monies when we would afford to do so. CUSA knew what they were getting into. The lack of legal documents does not negate the moral obligation which has always existed to repay any monies. As far as I am concerned, this is still the case.

To Sue, who does not believe that FFTF can break even, I say "humbbug". Some money can be made in running FFTF, and the debt will be honored. Will CUSA pledge more backing this year? If one intelligently examines the facts, there are no good reasons for CUSA to end its involvement with FFTF. I do know that the Festival will happen in Britannia Park, July 1, 2, and 3 with or without CUSA and Sue Freeborn.

Sheldon Wilner
CUSA musical
programmer

Czechs, Hungarians and others.

This Canadian initiative would assure prompt repayment of an estimated debt of 48 billion dollars owed the West by the Soviet Union and its allies. An additional peripheral benefit could be to restore the disastrous U.S. balance of payment thereby improving our neighbourly relations with that country.

In the meantime, while these 2000 RCMP officers are profitably employed in this new "Bonanza", our own subversive elements at home can be taken care of by Canadian students (preferably from Law and Political Science) who are in desperate need of employment.

Alas! Rather than seizing this splendid opportunity, the RCMP stopped what might have been a new era of prosperity to all of us Canadians - contenting themselves with a trifling \$30,500. How can we account for this failure of the capitalist instinct? It is to be hoped that we have learned from this RCMP debacle. Perhaps they will seize the very next opportunity which may still present itself, fortuitously, in this important election year.

Rudolf Karmet
Graduate student,
School of International Affairs.

The RCMP and the failure of the capitalist instinct

Letter to the editor:

At a time when our country is facing economic crisis, the Canadian dollar is slipping, and our unemployment is higher than the Toronto CN Tower - our RCMP force has let us down again.

An unidentified Mountie, through initiative and vigilance, discovered a new Bonanza Creek - what else can you call "an unlimited amount" of money offered him by the Russians for informations "of no consequence" (as stated by External Affairs Minister Don Jamieson) - and right here in our very own backyard and not at an inconvenient distance like the Bonanza Rush of 1897.

Perhaps we could have engaged even more Mounties - imagine, if you will, a pay-off of "unlimited" sums of money, not a mere \$30,500 for each of the RCMP secret police force of 2000 - even my pocket calculator cannot come up with the final figure which would accrue to the National Treasury. It goes without saying, of course, that the RCMP should demand hard U.S. currency, abundantly available to the Russians from CIA paid Russian informers. Moreover, we could blow the cover of not only of the Russians but also the Poles,



The best and the brightest

Dear Editor:

As a result of my involvement in the present election campaign I have had the privilege of working with and meeting a very select group of students. I call them "select" not because they are some kind of clique that, once in office will never be seen again, but rather because I have seen in them a real, sincere concern for the interests of the Carleton student body as a whole, whether the whole student body cares or not. I believe that no matter who is elected next year, Carleton is in for a year that could well be the best in many years.

Many students have said that the candidates were wishy-washy or that the issues were vague. The candidates took concrete stands on issues that are real and burning. That education is under attack is not arguable. That Carleton has no sense of community is not debateable. I was fortunate enough to be in a position to see a hard fought campaign between the candidates unfold, a hammering out of lines of action and debate over how to solve problems. Some good answers and some not so good answers were given, but the important thing is that there are answers. There is real concern, there are ways to solve our problems and these are the people to take the initiative.

The vote will be low, and people will say "this is just a

game" or "it was a farce of an election". This particular election, perhaps the most important thing to happen on campus for some time, did not even make the front page of the Charlatan last week, may not this week, and C.K.C.U. hasn't been making great noises. You, as our media, have a responsibility to inform which I think you have shirked. You are a part of the vicious circle of apathy-disinterest-lack of action-apathy, as we all are. Perhaps instead of degradation and criticism we could have some positive thought. It is not often that suggestions to solve a problem are aired before lines of action are decided on.

But this problem of apathy is smaller than we think. Here we all sit saying the same things to each other. Some rationalize it, some don't. We can change it, though, and we can change it today. All we have to take care of is one person, "me".

So crack a smile because something good has happened. Since I'm writing before the end of the campaign, I don't know what the rest of this paper will say except that someone got elected. What I do know is that, thank God!, opportunity, misused lady that she is, knocks once more, and this time I think she will have her day.

Yours,
Michael Walsh
Hara Campaigner
Carleton Student

Interpretation of The Champions an oversimplification

Dear Editor,
I want to congratulate the Arts editor and his staff for escaping perennial 'university life' navel gazing to review CBC's production of "The Champions", however I cannot facilitate some of the remarks fashioned in the critique.

Mr. Hamill asserts that Brittain (the producer) 'seems to think that Trudeau only went into public life to stop the dreams of Levesque and Trudeau was the only one capable of doing so', giving Brittain an 'excuse' for the production.

This assertion misinterprets and possibly distorts the facts

presented in the chronicle. Though I admit that some of the circumstances surrounding Trudeau's entry into politics were weakly elaborated, I cannot imagine how one can be led into such a dangerous oversimplification.

Allow me to set the record straight (indeed, as Mr. Brittain attempted to do). Mr. Trudeau's entry into national prominence was somewhat accidental.

In the days preceeding the 1965 election, the liberal powerbrokers were searching for new 'blood' to bolster their much coveted Quebec wing (the pivot to all liberal fortunes) and found Jean Marchand,

powerful leader of the CNTU. Mr. Marchand, charmed with all the sudden courting, insisted that any deal would have to be in package form: i.e. he would only enter federal politics with Messrs. Trudeau and Pelletier at his side. The party was made to realize that these men were admired and feared in Quebec, and would be perceived as a counterforce to Quebec nationalism, then under the guidance of Daniel Johnson's Union Nationale.

In the wake of Mr. Pearson's retirement in 1968, the same liberal powerbrokers were seeking a French-Canadian candidate to balance the leadership campaign. Both Marchand and Pelletier knew they had neither the charm nor the dynamism to be successful in modern politics. They coerced the ever-charming, ever-witty dilettante cum friend Pierre Trudeau into becoming a candidate.

It is very important to note, that while these events transpired in Ottawa, Levesque was forming an aggregated separatist party and thus believed to be sealing his destiny toward political obscurity. Trudeau knew that as Prime Minister he would face many adversaries but never envisaged encountering his nemesis on the political front.

Trudeau did not enter politics to stop Levesque or his dreams, as I think Mr. Brittain carefully noted. Whether by some master design or by some terrific sequence of coincidences, Trudeau and Levesque have been thrust into the opposite corners of the ring in the fight-of-the-century: national unity. Does our future as a nation hang on the outcome of the bout? Perhaps not, but it will be greatly influenced by the 'Champion' who was willing to stay to the finish.

Stephen Frye

COMPLAINTS: Volleyball lives too

Dear Sir,
Did you realize that the Carleton Robins Volleyball Team finished first in their division? Did you realize that the Carleton Robins volleyball team missed a playoff spot by finishing fourth overall instead of third? Apparently not! We have been disappointed in the lack of coverage of volleyball. On November 26, Carleton hosted a tournament in which we won all our matches, beating Trent, Laurentian and Ryerson. The only coverage we received from The Charlatan was a paragraph in the sport shorts on January 20th, almost two months later!

Week after week, we look through The Charlatan only to find lengthy play by play articles of the Raven's basketball games covering the sports pages. We also work hard to win and we don't want to take away from any Carleton team but we sure would appreciate a little recognition.

Maureen Donnelly
Merry Lee Frith
Lynn Gallant
Vicki Graham
Hedy Korbee
Mel McDonald
Carolyn McLeod
Sue Ormiston
Elaine Willcock
Cheryl Zurawski

Graffiti needn't be ugly

Editor, The Charlatan:

As a recent student at Carleton, I have been interested in the issue of "tunnel development", in particular the survey taken by architecture students, and the fight about the content of some of the wall paintings. Although I have not been directly involved with either of the groups holding the controversy (women's or residence), it does seem to me, that even if one leaves aside the issue of sexism, the quality of some of the decorations is unfortunate. Some might influence habitual users of the tunnels to see themselves, and to be

stereotyped by visitors, as part of a university populated with ignorant, vulgar, tasteless jocks. As a contrasting example, the tunnels at Laval are sometimes informative (e.g., colour-coding of various engineering departments) and occasionally pleasant or even beautiful. While I am all in favour of space for spontaneous graffiti, some interesting mural work (in addition to the very little that already exists) would be welcome and might even lighten the burden of winter blahs.

M. Langford

Students in pure math advised to get additional skills

Dear Mr. Cole:

I have little complaint with Mr. Groeneveld-Meijer's report of the forum on job opportunities in your issue of February 10, 1978. Indeed considering the necessity for compressing the material into less than one and a half columns, I think he did a rather good job though some minor distortions are a consequence of the abbreviation. However the statement "Wolfson discouraged graduate work in Mathematics" is a major distortion of what I intended to convey. What I believe I said was that only the most gifted students in Mathematics should contemplate pursuing pure mathematics to the Ph.D. level because so few opportunities are available in pure mathematics. The situation is certainly different in applied

mathematics, and even pure mathematicians can improve their prospects if they have taken care to gain some degree of proficiency in statistics or computer science. I should certainly not discourage anyone from graduate work in any branch of mathematics as the study is a most satisfying intellectual pursuit, and certainly the equal of any discipline in vying for the attention of the serious gifted student. But insofar as preparation for a job is concerned, the student in pure mathematics would be well advised to acquire some additional skills which are in strong demand on the labour market.

Sincerely yours,
J.L. Wolfson,
Dean,
Faculty of Science.

GCTC in Theatre A: Poor workers blame tools

Dear Sir:

In the January 27th, 1978 edition of the Charlatan a review of the Great Canadian Theatre Company's production of For Love - Quebec appears in which Eric Lewis criticizes the lighting of the production. While this criticism may well be valid it is completely incorrect to suggest, as Mr. Lewis does, that this is the fault of the Alumni Theatre. Theatre "A" provides the opportunity for excellent lighting of dramatic productions and if a theatre company fails to take advantage of this then the blame must fall on their

shoulders.

There have been a number of very well lighted shows in Theatre "A" in the recent past and this year, with up-to-date replacements for those aging lights, which have been the weak point in the Alumni Theatre's inventory of lighting instruments, the Theatre's capability has significantly increased. Theatres which are less adequately equipped, have inadequate lighting grids, and poorer lighting control systems still manage to achieve a degree of excellence in lighting. The capability is here and if a

company cannot take advantage of it then they must accept the responsibility for their failure. Every theatre is different and a company must be able to employ a theatre space to its full potential for the advantage of their production.

If Mr. Lewis or any other critic would like a backstage tour of the Alumni Theatre or to discuss the technical aspects of theatre, particularly lighting, they are invited to contact me towards this end.

Cedric B. Broten
Co-ordinator
Theatre Operations.

Validity questioned

Dear Editor:

On Friday January 27th, Sock N Buskin finalized the arrangement to bring Theatre Young Company's production of the rock musical The Me Nobody Knows to Carleton University. Performance dates were February 8th and 9th.

Naturally, some advance publicity was in order and the student newspaper is the best means. That same afternoon, I personally delivered a news release and a photograph to the office of the Charlatan.

The Company or Sock N Buskin could have taken out an ad but they felt that the Charlatan had an obligation to cover clubs and events at Carleton. The Citizen, Ottawa Journal, CHEZ FM, CKCU, and CBC Radio have all plugged the show. The university's own newspaper had no mention of it at all. If this is not a blatant disregard for clubs on campus, it is an unforgivable error.

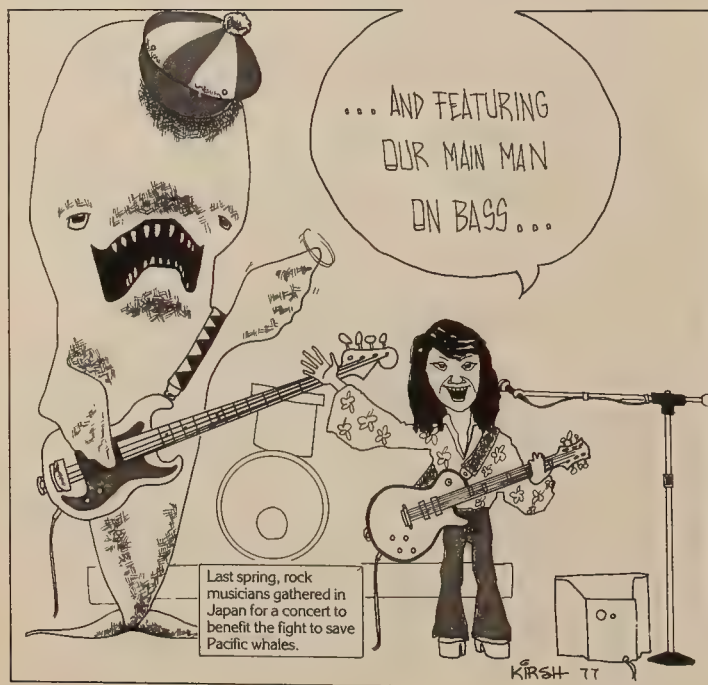
It brings the Charlatan's validity into question. Are you trying to be another National Enquirer (entertainment, gossip and anything quirky or strange), CUSA's newsletter or more preferably, a university newspaper in touch with its students and what is going on at Carleton.

John Ramlochand devotes an entire page to the preview of a movie showing in Main Hall. Why? Why should any club at Carleton take a back seat to some movie in Main Hall?

By failing to mention that The Me Nobody Knows was playing at Carleton, you hurt Sock N Buskin and did not live up to your responsibility of informing students of events on campus. That is plain stupidity.

Get your shit together!

Yours Truly,
Gareth Skipp,
a Carleton U. student and
a member of Theatre Young
Company





HAPPY KIRSHDAY

Phil Shaw

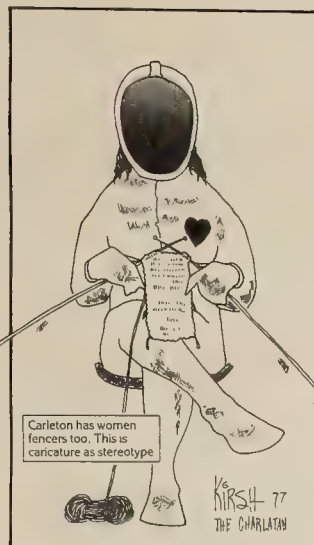
This is Kirk Titmuss. He's the man behind the signature "Kirsh" which appears in the corner of all editorial cartoons and graphics in The Charlatan.

You should know who he is because we think you'll be seeing a lot from him in the future.

Kirsh ranges over any and every topic, from top world news stories to the politicking at the Carleton University Students' Association (CUSA) and activities at Carleton's Athletics Complex. He has a particular fixation with media fakery, and the myths and superstar images it creates.

The most obvious influences on Kirsh's sketches are the work of Garry Trudeau, creator of Doonesbury, and the political cartooning of Terry Mosher, a.k.a. Aislin. Kirsh's attention to noses and hair resemble Trudeau's work, while the comprehensiveness of his caricatures, in terms of all bodily features, shading (crosshatching), and various details is much like Aislin's.





Kirsh clinches his humour in his punchlines. As in all the best jokes, the right words are always those least expected. In Kirsh's work, those words are wry, dry and even urbane, bespeaking a sensitivity to issues and comic traditions that even we at The Charlatan are constantly surprised at.



...er, a comic strip about the life of a group of university students was Kirsh's long-lived strip on The Charlatan's op-ed page. ...ally died during an editorial dispute last Christmas when its criticisms got too close to home. Some weeks later it was replaced by the ...what more metaphysical Tit-bits.

TIT-BITS

by Kirk Titmuss

I'M A CANADIAN
SUCCESS STORY.

I WENT TO THE FINEST SCHOOLS...
I ACHIEVED SCHOLASTIC EXCELLENCE...
I EXCELLED THROUGHOUT UNIVERSITY...
I WAS VOTED MOST LIKELY TO SUCCEED...
I WAS AT MY PEAK...
A GENIUS IN CALCULUS...

BUT MY FIELD WAS
GLUTTED... SO I
WORKED ON CONSTRUCTION.
NOW THE WHOLE JOB
MARKET IS GLUTTED...

SO BUY A
CANDLE EH?

3-34

Photo by D. Paquin

11

FACULTE D'EDUCATION UNIVERSITE D'OTTAWA

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Photo by B. Onuske

SPORTS

Fencing at Carleton: Armed but not dangerous

Janet Selman

Fencing is a sport rooted in the mysticism of old-time Europe when men in velvet cloaks defended their honour with the sharp thrust of a sword. Even though the wielding of a foil or saber no longer ends in death, the factors which kept the victorious duelers alive: agility, a sharp mind, and well-tuned reflexes—are still the qualities of a good fencer.

But what binds fencing even closer to the days of yore is, as Carleton's fencing master says, a "killing instinct," to become a champion.

"You have to be aggressive, express adversity...to have a strong will to win," says Andrzej Wojcikiewicz, a native of Poland who has taught fencing at Carleton since last January. He coached teams which represented Denmark in the last two Olympic Games.

Maybe it's the technique of the sport, the lunging and the clashing of weapons, that makes fencers look as if they are out for blood. But looks are deceiving and there is little risk of injury in modern fencing.

Whatever it is, the dozen or so Carleton fencers who have replaced the velvet cloaks with sweat suits, heavy padded shirts, and wire-mesh masks, and come out to Carleton's Multipurpose Room to practice twice a week, seem to enjoy thrusting a sword into their classmates.

"I have that kind of nature that likes to wield swords," says Dave Wright, the captain of the men's team. After last weekend's competition at the University of Western Ontario, Wright is the fifth best épée fencer in Ontario universities.

But he says the sport means more than just "running around and stabbing. I think that there's a great deal of mental agility." Wojcikiewicz agrees. "The hardest thing is to think."

Vivian Leir, the captain of the women's team and the third-ranked women fencer in eastern Ontario says, "I find it very challenging...It's difficult to combine speed and accuracy."

There are three types of fencing, which carry the names of the weapons used: foil, épée, and saber. The object of the sport is to touch the opponent with the weapon and at the same time, prevent him from scoring a touch.

The foil has a flexible blade and weighs about 17 ozs. The épée is much the same but has a rigid blade and weighs about 10 ozs. more than the foil.

In foil competition, a point is scored if the blunt end of the blade hits the trunk of the body between the top of the collar and the groin line in the front, and the top of the hip bones in the back. When fencing épée, a hit may be scored on any part of the body.



A saber is about the same weight and length as a foil but has cutting edges along the entire front and part of the back edge. Unlike foil and épée, both the point and cutting edge of the blade are used to score points. And in saber fighting, a touch is valid only if it lands at any point above the waist, including the arms and head.

Wright and Leir say the biggest challenge in fencing is being able to judge the opponents style. "It takes a lot of practice in getting to know how to predict how the other person will react," says Leir.

Wright said he tries to study his opponents style before he fights them. For example: "RMC (Royal Military College) has a definite style of holding out their arm straight and trying to pick you off with their wrists. Others go for the body, aim for the chest," he says.

The sport also develops speed. "Fencers have better reflexes," said Wojcikiewicz. "They're better at making decision. Even in their private lives."

Wojcikiewicz also coaches fencing at Ottawa's Recreation Association (RA), where he instructs several members of the Canadian National Team. And he is impressed with the Canadian fencing scene.

"There's much more enthusiasm in Canada than in Denmark," said Wojcikiewicz. "There are better organizations

and more enthusiastic people involved in the sport. And there are no traditions in Canada. Everything can be built from the beginning."

But women's fencing is somewhat restricted by tradition. Right now in competition women can only fence foil.

"It's tradition," says Wojcikiewicz. Two thousand years ago, women were not allowed to bear weapons. They were only allowed to exercise with swords and the sword they used was the foil. It hasn't changed.

"I figure it doesn't seem quite fair," says Leir. "We hope to introduce another weapon in our next invitational tournament."

Wojcikiewicz says it bothers him that people think fencing is a sport for aristocrats. "It's just not true. It's not as expensive as tennis. You can buy equipment which will last the rest of your life, except to replace blades."

Both Wright and Leir use equipment provided by the fencing club. Club President, Mike Elliott says the club has about \$8,000 worth of equipment and about 25 people take advantage of the club.

At the first of the year about 30 or 40 students showed up, but as Leir says, "It's the kind of sport people find interesting at first but when they find it isn't Errol Flynn flinging around, they quit."



Jon Love on the sidelines at last Tuesday's game against Ottawa U

Ravens rout Gee-Gees Love's labour not lost

Luciano DiNardo
Raven forward Jon Love proved he was just about everyone's favourite Valentine Tuesday night when he delivered an outstanding 41 point performance to spearhead the Ravens to a 93-72 dismantling of the Ottawa University Gee-Gees. In doing so, he became the first player to score 1,000 regular season career points in the Ontario Universities' Athletic Association's (OUAA) Eastern Division. Love's 41 points left him with exactly 1,000 career regular season points.

The win assured the Ravens of a playoff position heading into this weekend's action. The Ravens face the York Yeomen tonight at York and then tangle with the University of Toronto Blues in Toronto tomorrow night. The Ravens end their regular season of play at home against the Queen's University Golden Gaels a week from tonight.

Love's 41 points represented a personal game high in his illustrious five year Raven tenure.

Love was honored prior to the start of the game for his outstanding athletic contribution to Carleton. He received a plaque and a book from his teammates and a leather tote bag from the

Labatt's Brewing Company. The Director of Athletics, Keith Harris, presented Love with the basketball he scored his 1699th career point as a Raven with, emblematic of surpassing Tom Gorman as the Ravens' all time leading scorer. Carleton University President, Dr. Michael Oliver, officially retired Love's uniform.

Love then addressed the capacity crowd at the Ravens Nest. He thanked the coaches and the players he had worked with during his five years as a Raven and Dr. Oliver for retiring his uniform. Love, his voice cracking with emotion, then singled out the one man in the audience he felt had really made all his accomplishments possible: his father, Ross Love.

For Love it was an outstanding game in an evening commemorating an outstanding career. He hit on 17 of 30 field goals and was perfect from the free throw line where he sunk all seven attempts. He grabbed nine rebounds, made four steals and played superlatively on defence.

Love registered 13 first half points before exploding for 28 second half tallies. His final and record achieving basket came with less than 30 seconds to play when he arched a sideline rainbow jumper from 18 feet out. The ball touched nothing but the bottom of the net and immediately brought the crowd to its feet. Raven head coach Pat O'Brien then removed Love from the game amidst an emotional standing ovation.

Love attributed both his scoring feat and the victory to a strong all-round team effort.

"Unlike the last time we played Ottawa U, we were mentally prepared for this game, as a team," he said. "But we still made too many turnovers in the first half."

"In the second half, we simply felt that it was a matter of time. The players were there and we did a good job on the boards. Our defence was especially effective since we shut them down when we had to."

Love admitted he was really tight before the game because it had been built up so much, but added that it was good since it got all the players up for the game.

"The players worked hard to get me the ball and from there it was just a matter of taking it to the basket. In the second half everything started to fall into place."

Love said the Ravens zone press proved instrumental in the victory.

"Two weeks ago at Montpetit Hall, Ottawa U burned us deep for a lot of easy layups off of our zone press," he said. "But this time we held our press back a

little and tried to stop their guards from running. We were confident in tiring them out because we had a superior bench."

One person who was rendered speechless, yet all smiles after the game, was O'Brien. When asked about Love's 41 point barrage, he simply shrugged his shoulders and said, "What can you say about the guy?"

Along with Love's scoring heroics, the Ravens were led by an aggressive attack on the boards. Centers Kevin Gallagher and Bill Langford and forward Keith Kelso collectively grabbed 16 of the Ravens 27 offensive rebounds. Gallagher and Langford played aggressively despite being hampered by injuries. Gallagher is nursing a tender right thumb and Langford is still bothered by muscle damage to his right foot. The Ravens as a team snared 47 rebounds and had numerous second and third chances to score. On the other hand, the Ravens allowed the Gee-Gees only perimeter shots for much of the early part of the game and the Gee-Gees seldom had more than one shot at the hoop.

Kelso recorded 17 hard earned points. Pat Stogua added eight and Gallagher and Langford each had six.

Gee-Gees center Steve Huck led Ottawa U with 16 points and ten rebounds. Pat Signoretti added 12.

The Ravens jumped to an early 6-0 lead before the Gee-Gees' Signoretti scored with a 15 foot jumper with three minutes gone by. The Ravens never relinquished the lead but were stalemated at 19-19 with slightly more than seven minutes to play in the first half.

The Ravens then ran off 14 unanswered points and led 30-29 at the end of 20 minutes of play. Love, Langford and Gallagher were especially effective.

continued on next page

Robins close out season

Beth Clune
The Carleton Robins basketball team ended their season Tuesday night with a 69-44 loss to the University of Ottawa Gee-Gees at the Ravens Nest.

Only the top three teams in the division: Laurentian University, Queen's University and Ottawa U advance to the playoffs.

Although the Robins played better than when they last met the Gee-Gees, poor shooting again cost them the game. At the end of the first half they were behind 34-18 and had sunk only six of 30 shots from the floor. Overall, the Robins shot 32 percent from the floor and 36 percent from the foul line.

The Robins were successful in neutralizing the effect of the Gee-Gees' press which had them bottled up the last time the teams met. On Tuesday night, the Robins passed the ball well and brought the ball up court without much difficulty.

Marg Williams was Carleton's high scorer with ten points. Wanda Pilon and Pam Coburn each scored 18 apiece for

Ottawa U
Robins coach Hugh Reid praised the play of rookie Linda MacIntosh who played aggressively and scored eight points. "She's over her rookie nervousness now and has got some confidence."

The Robins finished the regular season with a league record of two wins and 13 losses. But coach Hugh Reid said he doesn't think the won-loss record should be the only measure of success.

"We've had a very successful

Donna Tranquada
The Carleton Robins basketball team dropped a 32-25 squeaker to the Queen's Golden Gaels last Saturday afternoon.

Robins' coach Hugh Reid said the teams were so evenly matched the game could have gone either way. "The final score doesn't accurately indicate how well the team played," he said.

Reid said the Robins defended well against Queen's and were getting good penetration for their own shots.

But good positioning and

season in terms of everybody playing up to their potential," said Reid. "For the amount of ability these girls have, they've come along just great." He said they have been real contenders since Christmas and have scored 40 points a game regularly.

The Robins will lose co-captain Carol Hodgins and four year veteran Pam Duminy through graduation. But the returning players are optimistic. "We'll be in there next year for sure," said offensive leader Cheryl Pangborn.

good defense are useless if you don't score. And the Robins made good on only 19 percent of their shots from the floor.

It was a very close and aggressive game. The Gaels led 15-12 at the half and remained a couple of points up for the rest of the game. The teams were especially close in the rebounding department as the Robins grabbed 24 and the Gaels 26.

Cheryl Pangborn led Carleton with six points while Kim Headford had 11 for Queen's.

shorts

Carleton's Athletics Department is sponsoring a free Fitness Clinic on Thursday March 2 at 12:15 pm in the gym. The clinic includes a slide-tape presentation on the importance of exercise and a demonstration of various exercise techniques. Those who attend are welcome to participate. Supervisors will be present to instruct and assist.

Carleton's women's cross country ski team finished first in last weekend's Ontario finals in Sudbury. The men's team finished fifth.

Photo by B. Onuske

Pumping what?

Ron Shewchuk

Ever wonder how professional bodybuilders like Arnold whatszname make themselves look the way they do in all those competitions and full page ads in the back pages of youth-market magazines? One of the people working out in the Fitness Centre here at Carleton explains it this way:

"Before they go on stage, they have what you'd call a pumping up process where they lift weights to engorge the muscle with blood to make it larger."

One wonders then, if weightlifters have more blood than other people. The weightlifter, who asked to remain nameless, discounted that theory and offered another of his own.

"During the sexual act," he continued, "you know what happens."

I did.

"Well, it's the same. The muscle engorges with blood, and your whole body is like that. You just pump up with blood."

Was he suggesting that weightlifting was a method of turning one's body into a massive erection?

"I guess you could say that. It stays that way for a few minutes, maybe a little longer. It's the same if you go for a run. You'll feel really good and the blood is pumping through your body."

"Sometimes you become elated, or a little giddy; Arnold says he feels like he's coming. (Laughs.) I don't suppose I work that hard. Maybe I have a few years to go. That's your reward for two hours in the gym."

One of the regulars on the weights is Ron Courneya, a graduate of Commerce at Carleton who takes lifting pretty seriously.

Courneya, about 5 feet 10 inches tall and 180 lbs., sweats over the iron for two hours steady from four to five times a week.

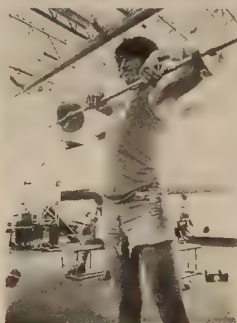
"I didn't really get serious until two and a half years ago," explained Ron in a short break after the first hour of his workout. "To tell you the truth, I was given the book (Pumping Iron, by George Butler) as a present, and read it through—it really changed my mind about things."

"I got hooked, and I said, 'Hey, there's something I can do here, one thing I'm good at.' And I can do it when I want, on my own time, my own schedule. Mind you, when I first started, I'd get sick to my stomach, and say, 'What am I doing this for? Do I need this? and now I find I do need it. It becomes an addiction.'"

It's exhausting just to look at Courneya, whose grey cotton sweatshirt is dark with sweat from his first hour of training.

"It's quite a science," he explained. "You have all the different muscle groups, and each one has to be developed, not only for size, but for definition, clarity, how they match up with other body parts."

Since he began training, he's put on 30 lbs. He wants another 20 for an even 200.



Carleton students "pumping iron" at the Fitness Centre.

He said he's one of the ten or so people who weight train seriously at the centre.

The room holds 60 people at busy periods, and people of all sexes and ages make use of the facility. Of course, the involvement varies in intensity and kind.

And what about appearance? Courneya said when he was in

his early teens he'd look at muscle magazines with an attitude that's changed over the years. "You'd look at them and say, 'Holy Christ, they're gross looking.' But I had a body weight of about 90 lbs. then and anything over 170 looked big to me. Now I go about 175-180. They don't look that big to me."

LOVE

continued from previous page

fective during the 14 point surge. Love connected on several of his patented jumpers while Gallagher and Langford muscled for tough inside buckets.

Raven forward Larry Wilson saw action midway through the second half and promptly scored his first basket since being sidelined with a knee injury three weeks ago. Wilson finished the game with six points.

The Ravens victory assured the team of a playoff position, but O'Brien said he wants the club to win all of its remaining games.

"We have to enter the playoffs on a winning note," he said. We are especially looking forward to the York encounter because it's a big game and they

may be ripe for an upset."

Last Friday night, the Ravens manhandled the inept Ryerson Rams 94-48 at the Ravens Nest. The Ravens scored the game's first 26 points before the Rams got on the scoreboard with less than ten minutes to play in the first half. The Ravens went into the dressing room with an insurmountable 60-14 lead.

The only real excitement of the game came at the beginning of the second half when Ryerson scored two consecutive baskets. Both teams simply exchanged baskets in the game's final 20 minutes, each scoring a total of 34 points.

The Ravens guards were devastating against the Rams. Rick Powers led the Ravens with 18 points and Pat Stogua dropped in 17. Rookie guard Steve Sheehan had his finest outing as a Raven. He set up several layups for the forwards and was alert on defence.

Avo Albo led the Rams with 10 points.

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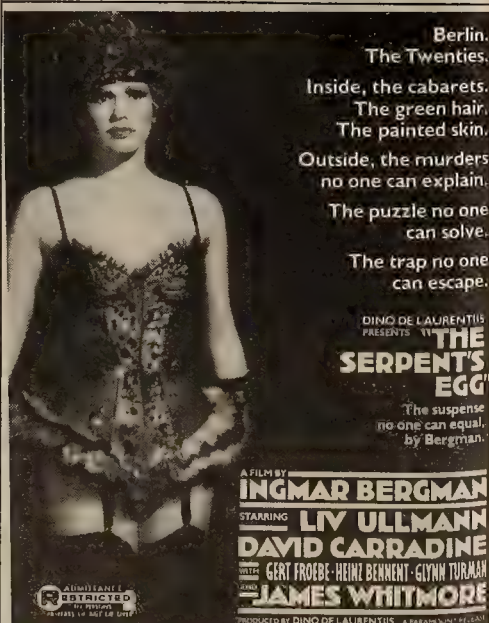
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THE CHARLATAN

will not publish next Friday because of the study
break. We will resume weekly publication on Friday,
March 3, 1978.

State of South African blacks:

'Mistah Bansi, he dead'

theatre

Sizwe Bansi is Dead
NAC Studio
Feb 12-March 4

Eric Lewis

Atthol Fugard is a white South African playwright. Together with two South African black actors, John Kani and Winston Ntshona, Fugard has in **Sizwe Bansi is Dead**, written an intense political drama which effectively explores the current social dilemma in his country.

In the Centaur Theatre Co.'s Production of **Sizwe Bansi is Dead**, the audience sees what it's like to be a black man living in South Africa. The performance spans a spectrum of human emotions ranging from indignant anger to outright frustration.

The tone of the play is established in the lengthy opening monologue given by Styles (Alton Kumalo, who also plays Mr. Buntutu), a photographer who used to work for the Ford Motor Co. The speech is quick, witty and reminiscent of an old vaudeville routine. He begins by reading through the headlines of the newspaper, not an original device by any means, but the script has been updated to include such current media personalities as Rene Levesque and Billy Carter. Then Fugard subtly turns his satire towards the problems of the black South African.

Sizwe Bansi is the story of a black man (Errol Slue) who leaves his family and comes to the town of Port Elizabeth to find work. He arrives at Styles' studio to have his picture taken, giving the name of Robert Zwelinzima. In a series of flashbacks we discover that he was arrested shortly after his arrival and his passport was stamped, forcing him to leave town within three days. (In South Africa all blacks must have a passport which states where they are allowed to work and live). He goes to stay with Buntutu, a philosophical black who is described as "a nice man. If he was white they'd call him a Liberal." In the ensuing dialogue, the pathetic condition of the native African is hauntingly evinced. Fugard combines both humour and pathos to achieve maximum effectiveness.

They conclude that the only time black men can be happy is when "we are dead or drunk". Appropriately, they go out to drown their sorrows in liquor. After coming across a dead man whom Buntutu accidentally pisses on, they discover that the man's passport entitles him to live and work in Port Elizabeth. Sizwe then goes through an identity crisis during which he must decide whether to keep his own name and the poverty which accompanies it, or assume the identity of the dead man, Robert Zwelinzima.

This is basically the plot. It is rather simple but allows the actors a wide range in which to play out their parts.

They respond with well timed and professional performances. Especially Kumalo. His voice is clear, projects well and he displays a coordination between his speech and gestures that is perfect.

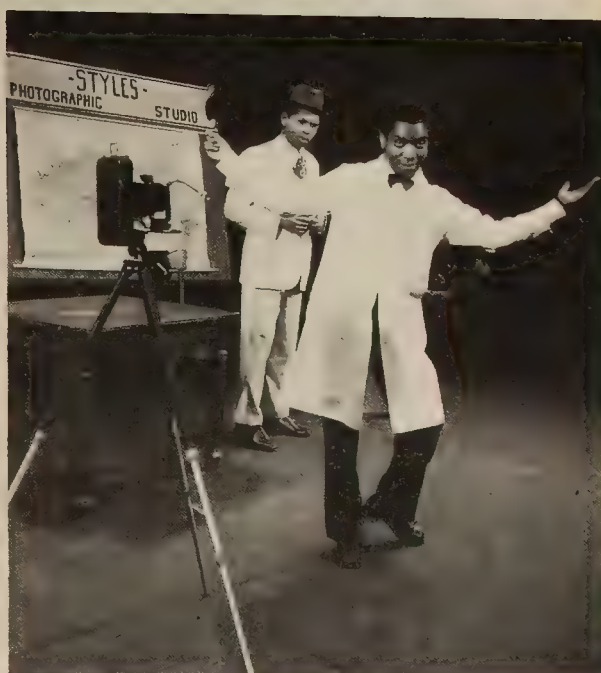
Slue also gives a solid performance in his role. While he can't match the unmitigated piquancy of Kumalo, his style is an excellent complement to Kumalo's talents.

The play moves smoothly from start to finish although the transitions between the present and past reminiscences are potentially confusing to the audience.

If there is one word which could accurately summarize this performance however, it would have to be "Energy". The unrestrained vitality which infects the audience is sustained throughout. Indeed, it is this unique rapport with the audience which makes **Sizwe Bansi** such a major deviation from conventional theatre. At one point in the play, Slue extends his hands to the audience and says: "Come with me". It was an invitation that had some in the audience edging away from their seats.

As with any piece of political literature, it is essential that the play's drama is not overshadowed by its politics. While it is obvious that Fugard has succeeded in this respect, it is astounding that he has done so in a two-character play. This type of theatre is extremely difficult to work within and always requires two strong performers to be consistently interesting without being redundant.

Fugard's portrait of the black South African as a second-class citizen in his



Errol Slue and Alton Kumalo in a scene from **Sizwe Bansi is Dead**.

own country is concise. The performance is a scant 80 minutes long with no intermission, but he says more in this short period than most playwrights say in three hours.

The overall effect of the play was extremely satisfying, as was evidenced by the three curtain calls. If you see only one play at the NAC this season, this should be it.

High Anxiety Hitchcock satire suffers vertigo

cinema

High Anxiety
Mel Brooks dir.
Odeon Somerset

Phil Shaw

Mel Brooks makes films about films. The Producers satirized splashy Hollywood musicals of the thirties, *Blazing Saddles* lampooned the golden days of Hollywood westerns; and *Young Frankenstein* mocked the grungy Hollywood horror flicks.

Brooks took each film genre and made it sit down on a whoopee cushion. He ripped its conventions to shreds, laughing all the way.

With his newest movie, **High Anxiety**, Brooks takes aim not at another genre but at the body of work produced by one auteur, Alfred Hitchcock. In the opening credits, Brooks dedicates his film to the master.

American film critic Andrew Sarris started the Hitchcock bandwagon rolling almost 20 years ago while editing the English edition of French film magazine *Cahiers du Cinéma*. Sarris maintained that Hitchcock's consistent vision of cinematic art as displayed in all his films put him in the ranks of the major directors. His opinion complemented those of many French critics of the day who were busy elevating several

American film directors from their homegrown "B" status to the level of artists.

Hitchcock thus became ripe material for both tributes and satires. Brooks' hop onto the bandwagon then is part of a continuing reassessment of Hitchcock.

Brooks' checklist of Hitchcock tricks is comprehensive but only sporadically clever. He locates his film in some major American cities, dwelling on their landmarks as Hitchcock would, and centres his narrative around one innocent man (a psychiatrist suffering from high anxiety, played by Brooks himself) caught in a web of violent deceit. An almost beautiful woman, the love interest played by Madeleine Kahn, is caught in the web with him. This is also Hitchcock to a 'T'. Along the way Brooks gets chances to reproduce, almost shot for shot in some cases, segments of *Psycho*, *The Birds*, *Suspicion*, and *Vertigo*. There is also a spoken reference to North by Northwest.

These details are as boring as bestowing yet another laurel wreath on a Roman praetor who already has a closetful. Brooks' tributes only work when most oblique. After an opening sequence featuring short shots and much editing, the Brooks character, who has just flown into Los Angeles, stops to observe "What a dramatic airport!" Music is a part of the tension in that sequence, as it is in all good Hitchcock, and Brooks repeatedly makes fun of the score, in one instance by actually having

the LA Symphony Orchestra in a bus driving past a car in which a suspenseful scene is taking place. Brooks also purposefully exposes Hitchcock's famed invisible floating camera style in at least three sequences that are too delicious to give away.

All this work is in the hands of Brooks' stable of favourite actors. Gene Wilder is, of course, long gone. He was a better on-screen representation for Brooks than Brooks himself is here. Harvey Korman, still smelling of Carol Burnett, does his prissy schtick here and it's as much a simple caricature as ever. Kahn's heroine, too, is cardboard. Only Cloris Leachman continues to amaze. She turns Louise Fletcher's *Big Nurse* of *One Flew Over the Cuckoo's Nest* into a lightly mustachioed sadist witch named Nurse Deisel.

Where this film fails is where all Brooks' work comes a cropper: the silly running jokes, the tired punch lines, and the over powering outhouse humour based on excretion, breasts, masturbation and menstruation. Thank god there's no farting.

Robert Altman and Richard Lester also make films about films. Their satires, the best being Altman's *The Last Goodbye* and Lester's two *Muskeeter* films, come intact with tributes, full story lines, genuinely subtle humour that's always a treat to uncover, and outstanding actors in a full range of outstanding performances. In such company, Mel Brooks is no competition at all.

Julius Schmid would like to give you some straight talk about condoms, rubbers, sheaths, safes, French letters, storkstoppers.

All of the above are other names for prophylactics. One of the oldest and most effective means of birth control known and the most popular form used by males. Apart from birth control, use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease.

Skin Prophylactics.

Skin prophylactics made from the membranes of lambs were introduced in England as early as the eighteenth century. Colloquially known as "armour"; used by Cassanova, and mentioned in classic literature by Richard Boswell in his "London Journal" (where we read of his misfortune from not using one), they continue to be used and increase in popularity to this very day.



Because they are made from natural membranes, "skins" are just about the best conductors of body warmth money can buy and therefore their effect on sensation and feeling is almost insignificant.

Rubber Prophylactics



The development of the latex rubber process in the twentieth century made it possible to produce strong rubber prophylactics of exquisite thinness, with an elastic ring at the open end to keep the prophylactic from slipping off the erect penis. Now these latex rubber prophylactics are available in a variety of shapes and colours, either plain-ended, or tipped with a "teat" or "reservoir end" to receive and hold ejaculated semen.

Lubrication

And thanks to modern chemistry, several new non-reactive lubricants have been developed so that prophylactics are available in either non-lubricated or lubricated forms. The lubricated form is generally regarded as providing improved sensitivity, as is, incidentally, the NuForm® Sensi-Shape. For your added convenience, all prophylactics are pre-rolled and ready-to-use.

Some Helpful Hints

The effectiveness of a prophylactic, whether for birth control or to help prevent venereal disease, is dependent in large

measure upon the way in which it is used and disposed of. Here are a few simple suggestions that you may find helpful.

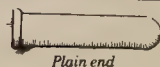
Packaging

First of all, there's the matter of packaging.

Skin prophylactics are now packaged premoistened in sealed aluminum foil pouches to keep them fresh, dependable and ready for use. Latex rubber prophylactics are usually packaged in sealed plasticized paper pouches or aluminum foil.

All of these prophylactics, at least those marketed by reputable firms, are tested electronically and by other methods to make sure they are free of defects. Prophylactics are handled very carefully during the packaging operation to make sure they are not damaged in any way.

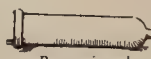
Prophylactic Shapes



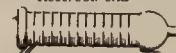
Plain end



Sensi-Shape



Reservoir end



Sensi-Shape Ribbed

Storage and Handling

It is equally important that you store and handle them carefully after you buy them, if you expect best results and dependability. For example, don't carry them around in your wallet in your back pocket and sit on them from time to time. This can damage them and make them worthless. Next is the matter of opening the package. It's best to tear the paper or foil along one edge so that the simple act of tearing doesn't cause a pinhole. And of course, one should be particularly careful of sharp fingernails whenever handling the prophylactic.

Putting Them On

The condom, or prophylactic, should be put on before there is any contact between the penis and the vaginal area. This is important, as it is possible for small amounts of semen to escape from the penis even before orgasm.

Unroll the prophylactic gently onto the erect penis, leaving about a half of an inch projecting beyond the tip of the penis to receive the male fluid (semen). This is more easily judged with those prophylactics that have a reservoir end. The space left at the end or the reservoir, should be squeezed while unrolling, so that air is not trapped in the closed end.

As mentioned earlier, you may wish to apply a suitable lubricant either to the vaginal entrance or to the outside surface of the prophylactic, or both, to make entry easier and to lessen any risk of the prophylactic tearing.



Taking Them Off

When sexual relations are completed, withdraw the penis while the erection is still present, holding the rim of the prophylactic until withdrawal is complete, so as to stop any escape of semen from the prophylactic as well as to stop it from slipping off. Remove the pro-

phylactic and, as an added precaution, use soap and water to wash the hands, penis and surrounding area and also the vaginal area to help destroy any traces of sperm or germs.

And now for a commercial.

As you've read this far you're probably asking yourself who makes the most popular brands of prophylactics in Canada?

The answer to that is Julius Schmid. And we'd like to take this opportunity to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure dependability and quality. And you can only buy them in drug stores.

RAMSES Regular (Non-Lubricated)

& Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX "Non-Slip" Skins—distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK Sensi-Shape (Lubricated)

& Regular (Non-Lubricated). The popular priced, high quality reservoir end rubber prophylactic. Rolled, ready-to-use.

NuForm Sensi-Shape (Lubricated)

& Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink" Rolled, ready-to-use.

EXCITA Gently ribbed and sensi-shaped

to provide "extra pleasure for both partners." Sensitol Lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta

Reservoir end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

We wrote the book on prophylactics. If you would like to read it and get some free samples of what we've been talking about, fill in the coupon below and we'll send you everything in "a genuine plain brown envelope"

Name _____
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**JULIUS SCHMID
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The One and Only Winkler fails to transcend "Fonz" image

cinema

The One and Only
Carl Reiner, dir.
Elgin Theatre

Fernando Traficante

Henry Winkler may very well develop his acting talents so that he will some day be able to transcend the "Fonz" image.

Whereas his last film, *Heroes*, gave promise of such a metamorphosis, his latest, *The One and Only*, reflects a return to the same type of brash, obnoxious egoist that many have come to know and love. Here he plays (is?) an unsuccessful actor, whose need for applause drives him into the professional wrestling circuit and to ultimate acclaim as a blond wigged wrestling persona called "The Lover."

The One and Only is a comic romance that does have some genuinely funny moments, but it never really achieves the plateau of controlled zaniness that lies pregnant below its surface. The film is primarily a star vehicle for Winkler, but all the laughs come from the more appealing secondary characters.

In fact, it is not clear from Steve Gordon's script how anyone is going to find Winkler sympathetic. Gordon would certainly like us to, but the character is just too much of a loud-mouthed jerk who despises the people whose applause he so desperately needs to survive. One wonders whether this is supposed to be an ironic paradox on the TV persona of Winkler. But it is never really put into any context, thus the audience is left

with a protagonist who is merely disagreeable.

The lack of parental affection, which resulted from the early death of his parents, may be the reason for Winkler's behaviour towards people. But aside from one quick reference, the script fails to explore any motivation for the character. The laughs that Winkler does get are eventually lost through the overall lack of sympathy with the character.

Carl Reiner, the director (*Oh God!*), is at greater ease dealing with the foibles of a long-suffering humanity than the romantic elements that occupy the largest part of the film. He tends to take a cool attitude towards both the Winkler character and his romantic counterpart, Kim Darby (first seen riding the plains with the Duke in *True Grit*).

Instead, Reiner relies on the performances of the minor characters. Among them is Herve Villehaize who plays an oversexed midget wrestler who befriends Winkler and introduces him to that other great show business, professional wrestling.

In one of the funniest scenes in the film, he makes a play for Polly Holliday, Winkler's mother-in-law, by running his hand up the inside of her thigh. Another interesting performer is Gene Saks, who plays Winkler's cigar chewing manager, and whose constant complaints about his homosexual son tumble uproariously out of the corner of his mouth.

Reiner has directed a film that is basically lightweight entertainment. It caters to the same TV land adolescents who enjoy the "Fonz", and in that respect, succeeds.

New album likeable, not loveable

The past is where the Money is



records

Eddie Money
Columbia
PC 34909

Geoff Pevere

One can't help feeling like a rat when criticizing Eddie Money. It seems he only wants people to like him.

His lyrics are easy to sing and his melodies tend to stay in your mind. Some of his material even has that contagious energy that compels many a would be rock n' roller to pick up the nearest boom and play along.

But in his attempt to please everyone, Eddie Money produces a very safe

album. It's a pleasant ride, but none too exciting.

Money is a cautious musician whose influences are readily discernible. He has borrowed sure fire formulas ranging from Elvis to Hendrix and mixed them together with a chemist's precision.

Even the song titles sound like screams from the past: *So Good To Be In Love Again*, *Baby Hold On*, *Wanna Be a Rock n' Roll Star*, etc.

The ultimate result of this painstaking calculation is an album of reactionary rock n' roll. Money is one of a group of musicians who are turning to rock's roots to fill the void of rock in the seventies.

Money and his cohorts in rock revival seem to have forgotten that first and foremost, rock should be an active and timely musical form. And this oversight keeps Eddie Money likeable but not lovable.

In spite of this misdirection, Money's debut album is sometimes engaging and satisfying. Two Tickets to Paradise is an infectious number, along with *Jealousy*, and *Got to Get Another Girl*.

But if Money worried less about what he knows has worked, and concentrated more on establishing a successful formula of his own, he might fulfill his potential.

Graham Parker and Elvis Costello are other artists enjoying commercial success who suffer from the same malady. And unless these potentially creative people stop looking over their shoulders, they'll find themselves stumbling in a very short time.

HOME OF THE WEEK: 73 Rosedale



Linoleum sets the mood in the visually exciting dining area.

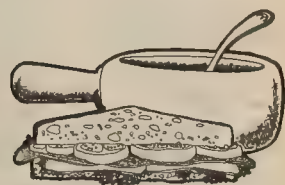


The subtle bohemianism of the parlour makes for a peaceful place to unwind.

Rob Alexander, Randy Black and Ron Shewchuk say they submitted 73 Rosedale to Home of the Week because Better Homes and Gardens thought it was "too progressive."

Don't expect to enter your abode in *The Charlatan's* Home of the Week column. Tell us in the proverbial 25 words or less why your home is worthy and send it to "H", *The Charlatan*, 531 Unicentre. Do it before your lease expires.

RECIPE OF THE WEEK: Macaroni Mush



P. Rich

Few culinary delights have come from St. Catharines, Ontario. Home of the great Canadian vineyards, people have little time to eat, or do anything else for that matter, except drink. The finest dish to issue forth from the city in the last decade has undoubtedly been Macaroni Mush.

Ingredients(for a quantity sufficient enough to feed three hungry people)
1 pound Hamburger
1 cup macaroni
1 can Cream of Mushroom soup
1 can Creamed Corn
1 can Mushrooms (optional)
1 large onion

Cooking Instructions
Fry hamburger and onion in a large electric frying pan or skillet. At the same time start to boil a large saucepan of

salted water. When boiling, add macaroni and cook until of desired consistency (I forgot how long that is).

When hamburger is just cooked, drain fat and add the cans of C of M soup, Creamed Corn and Mushrooms (to the hamburger not the fat). Pour the fat on your enemies, or clog your sink with it.

Add cooked and strained macaroni to the happily bubbling mixture. Cover and simmer, stirring occasionally until one wishes to eat the stuff.

Additional Instructions
Above mixture must be eaten with a bottle of Szekszardi.

Share your cuisine art with *The Charlatan*. Send your favourite, most imaginative, or least expensive recipe to "R", *The Charlatan*, 531 Unicentre. Do it before it cools, melts, or whatever.

"Home" photos by J. Kempf

Deadline for submissions is March 10. The Charlatan accepts no responsibility for hurt feelings, so if your pictures aren't chosen, console yourself with the knowledge we've probably made a mistake.

A morning program (max 6 hours) that would include a hot lunch and afternoon quiet time for 2-5 year old 1-5 days a week - commencing Aug. or Sept. 78. All those interested call The Village 725-2066 after 1:00 p.m. before Feb. 28.

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T-SHIRT SIZE S M L XL - MALE FEMALE Contest closes April 1, 1978

YS2

THIS WEEK AND MORE

17 friday

Oxfam's craft store, selling Third World goods, is holding a sale today and tomorrow from 10:30 to 5:30 at 272 Dalhousie. Sale items, reduced from 20 to 50%, include Alpaca wool sweaters, ponchos, hats, batiques and plant hangers.

Registration for the Continuing Education courses: **The Challenge of Middle Age, Sport in Canada, and Introduction to Folklore** is now taking place at the Office of Continuing Education. These courses will begin the week of February 20 and run for 12 sessions. For further information, contact Blaine Marchand, 231-3600, or Nancy Kenny, 231-6660.

The Royal Winnipeg Ballet dances their final performances tonight and tomorrow at 8:30 in the Opera of the NAC.

A major exhibition of works by amateur artists lent by the People's Republic of China is on display until March 19 at the National Gallery of Canada.

The films, **Bluenose Ghosts**, and **Margaree People** will be shown this afternoon at 12:15 at the National Gallery of Canada.

Professor Anthony King of the University of Essex, a Visiting Fellow at the Centre for Advanced Study in Behavioral Science, is giving a seminar today in the Future of British Politics. The seminar, sponsored by the Department of Political Science, will be held in A602 Loeb, at 2:00.

The Towne Cinema features **The Maltese Falcon** at 7:30, and **Why Shoot the Teacher** at 9:30, followed by **The Rocky Horror Picture Show** at midnight.

18 saturday

Murder by Death is being screened at the Towne Cinema tonight at 7:30, followed by **Why Shoot the Teacher** at 9:30. The midnight show is **Fantastic Planet** and **Night of the Living Dead**.

Not Now Darling, a play performed by the Ottawa Little Theatre, 400 King Edward, continues until February 25.

Today and tomorrow at the National Museum of Natural Sciences the movies, **Year of the Wildebeest** and **Desert Place** will be screened at 2:00.

Sizwe Bansi is Dead, a contemporary play produced by the Centaur Theatre Company of Montreal, continues daily, except Sunday, in the NAC Studio. Curtain time is 8:00, and tickets are \$5.25 evenings, and \$2.50 for the Saturday matinee at 2:00.

19 sunday

The Galliard Ensemble with guest artist Theodore Gentry and Fujika Imajishi are performing tonight at 8:00 in Christ Church Cathedral, at the corner of Sparks Street and Bronson.

Sock 'n' Buskin's Annual Children's Show, **The Wizard's Tale**, will be performed at 2:00, in 100 St. Patrick's College.

The Ottawa Kennel Club Dog Show takes place today in Salon A, B, and C of the Civic Centre, beginning at 9:00 am.

The Canadian Ski Marathon is being held in the Coliseum of Lansdowne Park today.

The Towne Cinema Features **Canadian Shorts** at 1:30 this afternoon followed by **Fellini's Casanova** at 3:30 and 7:30.

Arsenic and Old Lace and **Twentieth Century** will be screened at the National Film Theatre tonight at 7:30 and 9:30.

20 monday

Jazz Ottawa, is presenting a programme of films tonight at the Ottawa Public Library at 8:00.

Oliver Tambo, President of the African National Congress of South Africa will be addressing a public meeting on domestic and foreign policies of New South Africa in Alumni Theatre, Southam Hall at 7:30 tonight.

Swept Away and Music Lovers are the Towne Cinema films this evening at 7:30 and 9:30.

Camino Real, a play by Tennessee Williams, opens tonight in the Theatre of the NAC. Tickets are \$7.00 evenings or \$2.50 for the Saturday matinee. Performances nightly except Sunday until March 11.



Alton Kumalo in **Sizwe Bansi is Dead**, currently in the NAC Studio.

21 tuesday

Mass will be held daily in 316 St. Pat's College at 5:15, with the exception of Tuesdays, when Mass will be held in conjunction with the Pot Luck Supper at Newman House.

The Towne Cinema will be screening Luis Bunuel's **Le Fantôme de la Liberté** this evening at 7:30 and New York, New York at 9:30.

Ottawa City Hall is the location of a **Photographic Display** from Goethe Institute daily until March 15.

Tina Rossi plays in the Opera of the NAC tonight at 8:30. Tickets range from \$5.50 to \$9.50.

22 wednesday

Swept Away and Music Lovers are tonight's films at the Towne Cinema, 7:30 and 9:30.

The Wednesday Noon Music Ottawa Concert Series continues today at the Chateau Laurier, featuring the Canada Singers under Conductor Brian Law.

The National Symphony of Washington performs in the Opera of the NAC this evening, under the direction of conductor Mstislav Rostropovich. Tickets range from \$5.00 to \$10.00 for this performance, which begins at 7:30.

The Sportsman's Show begins today and continues until February 26 in the Civic Centre at Lansdowne Park.

23 thursday

There will be a Talk and Tour on **Peasant Paintings from Hu County**, at 8:00 tonight at the National Gallery.

Steppenwolf is being screened at the Towne Cinema tonight at 7:30, followed by New York, New York at 9:30.

The Nepean Sportsplex features The Heritage Antique Show and Sale today until Sunday.

The NAC Orchestra performs in the Opera of the NAC tonight at 8:30.

24 friday

Ginette Reno opens in the NAC Opera tonight for the first performance of a two night stand. Both shows begin at 8:30. Tickets range from \$5.50 to \$9.50.

The Queen's Basketball team plays the Ravens tonight at the Carleton Gym.

Sleeper will be screened at the Towne Cinema tonight at 7:30, followed by **Carrie** at 9:30, and a double midnight show featuring **Fritz the Cat**, and **The Nine Lives of Fritz the Cat**.



This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication. Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by Karen Shopsowitz,
Mary Fitzhenry & Sue Craig.

SCIENCE FICTION: Using tomorrow to examine today

Peter Chinneck

Science fiction is an idea whose time has come.

And it's coming to Carleton in the form of the International Conference on Science, Literature and Contemporary Culture, scheduled for March 1-4.

The conference features films (Forbidden Planet, THX-1138), and lectures and panel discussions conducted by authors: Frank Herbert and John Brunner; scientists Dr. David Suzuki and Gerhard Herzberg and Apollo XIV astronaut Dr. Edgar Mitchell. Ticket prices for the three day event are \$12 for students and \$16 for adults.

With Star Wars and Close Encounters of the Third Kind, science fiction found a mass audience. These films, particularly Star Wars, spawned their own offspring: records, posters, tee-shirts, bubblegum cards.

This popularity is also evidenced with the increasing number of science fiction books, both reprints and new material, cramming the bookstore shelves. The U.S.S. Enterprise is set to fly again. Logan managed to run from a novel to a movie to a TV series. Courses in science fiction are being offered at universities and colleges throughout North America, including Carleton University (English 207).

The big question as to this boom in popularity is why. What has caused the transformation from literary no-man's land to intellectual and cultural oasis where people are pausing to refresh themselves?

Isaac Asimov, one of the most prolific and successful science fiction writers, has said: "My notion as to what is responsible for this growth of interest in science fiction is that the rate of technological advance has now become so rapid that even the most foolish of the general public can see that the concerns of the science fiction world are, in actual fact, the concerns of the world."



Frank Herbert

His comment about technological advances brings up an important point about science fiction. Science fiction (or simply sf), is a branch of literature that deals almost exclusively with change. These changes (psychological, social and technological) affect almost every aspect of our lives.

Sf has arisen during this century from our need to examine these sweeping changes and the trends they indicate. Simple observation, research and analysis can determine the impact of yesterday's scientific advancements. Mainstream contemporary fiction can reflect the present. But only sf can take us from the known present to an as-yet-unknown, but cleverly imagined and carefully reasoned future.

Thus, while sf appears to be wild flights of fancy, the imagination is actually firmly rooted in the here and now. Marshall McLuhan sees the fantastic elements of sf not as a gimmick, but as a means for profound criticism and prophecy as to the direction that our society is now taking or will take. Stories about the future and other worlds are really ways of talking about the problems and the issues of the present.

A good example is Frank Herbert's classic novel Dune. Herbert, who is one of the scheduled speakers for the upcoming conference at Carleton, has extrapolated current situations on earth with amazing depth and clarity to achieve with striking impact the definitive ecology handbook.

In Dune (and in the two sequels which complete the trilogy), Herbert has created a planet Arrakis that is a desert hell, almost totally bereft of water. Despite the exotic location, the basic premise is firmly locked in the here and now.

In essence, Herbert is saying that with the aid of technology, and with faithful attention to fundamental principles of ecology, the desert regions of earth could be made productive. But no novel dealing with modern day ecology could possibly have presented this premise with the unforgettable impact seen in Dune.

The real richness of the novel, however, arises largely from the author's creative imagination reaching further than this superficial bare-bones image of a desert planet. With consummate skill, Herbert has detailed the culture of these desert people, their religion, the workings of their society and their physical capabilities, continually drawing upon what is known of the desert nomadic people on earth.

What is so important about Dune is that every detail is thought out and well tied together. It adds up to an overwhelming appreciation of the balance of nature, the inter-relation of people and their world. In the novel, those who are uncaring towards the ecology of Arrakis, wishing only to exploit the planet for its



KIRSH-77
THE CHARLATAN

valuable spice narcotic, would destroy that fantastically valuable end product. Herbert considered the ecological dead-end we face today as we continue to exploit our limited natural resources, and has created a parallel.

Another sf author who has looked at the ecological disaster area and dealt with it in an sf format is British born John Brunner. Brunner, who is scheduled to appear at Carleton to speak on "The Roots of Our Discontent," has certainly written an interesting novel which comes out of the same ecological concerns as Herbert. His 1972 work titled The Sheep Look Up is built on the premise that no organism can live in an environment of its own waste products.



John Brunner

Set in the near future, Brunner sees the United States as a country being polluted to death. Against a background of meticulously described and scientifically accurate environmental destruction, the lives of numerous characters from different backgrounds are counted down month by month during what will be America's last year. The writings and actions of subversive ecologist Austin Train provides the novel's central focus, as he returns from a self-imposed exile among the poor of his own city, only to be unjustly imprisoned. Train is finally martyred before being able to lead his country out of its decay and filth.

The Sheep Look Up provides a sense of immediacy because it is set in the near future.

By examining this world smothering in its own excesses and waste, Brunner repeats a message similar to Herbert's: man must live in harmony with his environment. He also points out that people are collectively responsible for their condition, and cannot simply rely on one person to save them.

Brunner examines more of "the roots of our discontent" in his award winning novel Stand on Zanzibar. Set in the year 2,010, it explores the psychological, social and political effects of overpopulation, big business, big government, and major developments in eugenics and genetic optimization. It is based on the social and applied sciences of today.

Stand on Zanzibar is a massive piece of fiction. It draws upon many of the major problems of today, basing much of its warnings on the recent overcrowding experiments done with rats. From his detailed and scrupulously correct scientific base, Brunner has speculated in various directions. He has noted the effect on lifestyles, sexual attitudes, language ("bastard" has become "bleeder" because the genetic deficiency so implied is the greater insult), housing and on and on, in stunning completeness. It is not an easy vision to absorb because of its size, its impressionistic arrangement, and its overall defeatism. However, it is ultimately worthwhile because of its vivid presentation of a horrifyingly overcrowded future which, if we don't change our ways, may well be ours.

From this it can be seen that sf has a capacity for something beyond action, adventure and "cowboys in outer space" drama. The works mentioned above have their share of action and excitement, but they also contain something more: plausible scenarios for the future derived logically from our current situation. Science fiction, as exemplified by Brunner and Herbert, contains some of the sharpest social and political criticism that is being leveled at our way of life.

OTTAWA ON THE CHEAP

Volume 7, Number 23 March 3, 1978

THE CHARLATAN



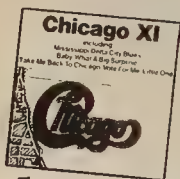
photography supplement

Put your best footage forward:
The Charlatan is holding a photography supplement in the
March 17 issue. Contributions should be forwarded to

Jean Kempf, The Charlatan
531 University Centre
Carleton University
Colonel By Drive
Ottawa, Ontario K1S 5B6

No sense sending colour pictures, we're a black and white
organization.
Deadline for submissions is March 10. The Charlatan accepts
no responsibility for hurt feelings, so if your pictures aren't
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made a mistake.

Philadelphia Classics



Joe Tex

Eddy Money



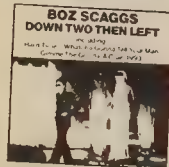
Wild Cherry

Billy Joel

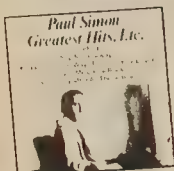
Journey



Bruce Cockburn



Elvis Costello



Gold Just Got A Lot Less Expensive!

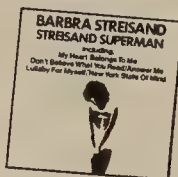
Art Garfunkel

Leonard Cohen

Blue Oyster Cult

Starcastle

Earth, Wind & Fire



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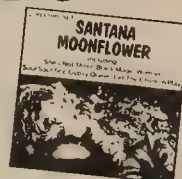
Kansas



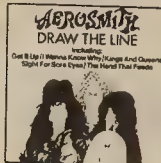
Wet Willie

Meatloaf

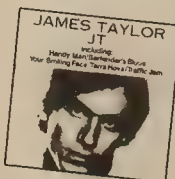
Mike Batt



Dave Mason



Harmonium



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One entry per household.

RULES

1. All entries must be received by CBS Records by 6:00 p.m. on Friday, March 31st, 1978.
2. The first 10 correct entries, drawn at random from among all entrants, will win. Draw date is Friday, April 28th, 1978. Winners will be notified within 10 days after draw by mail and telephone.
3. Employees of CBS Records and immediate relatives are not eligible to win.
4. Prize must be accepted as awarded.

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THE CHARLATAN

Volume 7, Number 23
March 3, 1978

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</

"Dr. Oliver, I presume"

Terry Brodie

The president of Carleton University, Michael Oliver, is off on a month-long trip to East Africa to explore the possibility of conducting academic exchange programs with students and faculty members in East African universities.



According to his secretary, Arlene Parson, Oliver left Wednesday to meet with university and government representatives in Nigeria, Tanzania, Kenya, and Sudan to sort out the possibility of running academic exchanges.

Carleton started its first exchange program with two Nigerian universities in the fall.

A student from Ife University is studying political science at Carleton and three students from Ahmadu Bello are expected to enrol in a physics program this fall.

So far only Carleton professors are taking part in the exchange. Professor P.J. Watson of the physics department is teaching in Ahmadu Bello.

Oliver, whose trip is being financed by the university, left for East Africa Wednesday night and is expected back March 28.

ELECTION

continued from previous page

ternoon. Perley says he didn't get a copy of the memo until much later.

Lachance then sent Perley a memo "decreeing" the constitutional group be formed before the election the following day.

Perley told Lachance he had no right to interfere in the election.

Lachance wrote Perley another memo demanding Perley either establish the constitutional group or resign. It was at this point that Lachance seized the arts faculty ballots.

The ballots were later returned to Perley after he agreed to set up the constitutional group.

The group, composed of Perley, Miller, and former CEO

Diane Miller, overturned Perley's disqualification of Bakker. Perley did not sign the constitutional group's report.

Bakker was re-elected with more votes than any other candidate.

Perley's motion presented at Tuesday night's council meeting said, "It is clear he (Lachance) had no right to impede the election."

Lachance said he was concerned that the election would have been cancelled if the dispute was not ended.

"I think it was appropriate to step in and resolve the conflict. I was trying to save an election."

President-elect, Dan Hara said council was as much to blame as Lachance.

"Council was in a rush to complete the (election) regulations and failed to establish an appeal procedure."

New election regulations were part of constitutional amendments passed just prior to the election.

He said council members were upset about not being informed of a decision to cut CKCU salaries.

Hara said because of the uproar many council members were afraid the election might be cancelled.

"The seizure was foolish but I don't think it should be censured," said Hara.

Bakker, who remained silent throughout the debate, did not escape criticism.

Newly-elected Arts Rep, Fayne Thompson, said Bakker should feel self-conscious taking her seat on council after violating the election regulations.

"If we let one person do this (overspend the election budget), we are to let everyone do this? It's a matter of principle," Thompson said.

Perley questioned whether Lachance "would have gone to bat" if the disqualified candidate had not been Bakker.

The issue isn't settled yet. Miller and Perley have agreed to establish another constitutional group to decide whether the first constitutional group was legal.

Council is also considering changes to the constitution to prevent a similar dispute in the future.

AFRICA

continued from previous page

members taking trips to South Africa because it would be against its tradition to do so.

York University professor John Saul, a member of a Toronto liberation movement, told the conference Carleton's association with the South African white government could be seen as potentially damaging to the reputation of conference participants.

The conference was co-sponsored by the Paterson Centre, the Centre for African Studies at Dalhousie University and the Scandinavian Institute for African Studies.

Saul said delegates should have been informed of Uren's trip before the conference began, so they could be assured they had not been tricked into attending it.

Uren also told *The Charlantan* he had originally intended to visit South Africa last summer but, because he was unable to do so at the time, accepted the most recent invitation instead.

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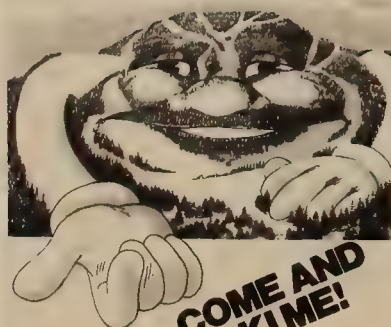
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Library gets \$100,000 from government

Donna Tranquada and Terry Brodie

Budget cuts for the MacOdrum Library next year won't be as severe as expected thanks to a \$100,000 grant from the Ontario Ministry of Colleges and Universities.

Suggested budget cuts had come as a response to an earlier memo by Carleton VP Academic, John Porter, asking all university departments to consider a ten percent cutback in spending.

For the library that meant reducing its current \$4 million budget by \$400,000. One of the proposals was reducing the periodical budget by \$60,000 by cancelling subscriptions to 1,000 periodicals.

The news of the grant came as a complete surprise to members of the Senate after a debate, Monday, on library cutbacks. Senate had just decided to increase the budget for periodicals by \$109,800 rather than cancel subscriptions.

After that decision was reached, Carleton's President, Michael Oliver, stood up and said the university had received the \$100,000 grant, which the administration decided to give to the library.

When asked why he didn't let the Senate meeting know about the money before the debate, Oliver, who had been notified of the grant Sunday night, said he didn't want to influence any decisions regarding the library.

"I thought it was an extremely good debate, one of the best I've seen," he said.

Porter agreed, saying the debate "enabled members of the Senate to express themselves clearly on the motion."

The debate centred around the proposed periodical budget cut. Several university officials were upset because they felt a reduction in the budget would mean a reduction in educational quality.

The chairman of the history department, John Strong, and

departmental library representative, Robert Coheen, had sent a memo Feb. 13 to University Librarian, Geoffrey Briggs, expressing their concern with the proposed cut.

They asked Briggs to present alternatives to the academic community, so that all members of the university would have an opportunity to evaluate the suggestions and propose further solutions to the library's problems.

Briggs responded with eight alternatives, ranging from reducing the number of microfilm readers in the library to cutting the periodical budget.

He also said while none of the measures would result in major savings, they would allow the library to continue to operate its regular hours but with reduced services.

Strong said he realized cutbacks would have to be made, but said he felt all of the alternatives had not been examined.

"It's not that we're on a collision course with the library," he said. "It's just that periodicals are so essential to academic research."

"Those same periodicals that may be removed could become useful 10 years from now."

He said he would rather see a reduction in books than in periodicals. Books, he said, would be available for order when money became available, but periodicals are difficult to obtain on an irregular basis.

The Assistant Librarian, Verna Wilmeth, called Strong's suggestion simplistic. "Once a book goes out of print it, too, is hard to get," she said.

Wilmeth said the periodicals were causing other services to suffer, because they were "eating up the book budget."



Surprise vote snuffs GAA unionization drive

Kathy Lawrence

After two years of trying to unionize, the Graduate Assistants Association (GAA) at Carleton lost its certification vote by 23 votes.

The vote results, released Feb. 16, showed that about half of the 926 members eligible to vote cast ballots, with 222 voting for certification and 245 against.

The GAA is a group of graduate and undergraduate teaching assistants. They formally applied 14 months ago for certification as a bargaining agent for teaching assistants, research assistants, and markers.

Bridget Hayes, spokesperson for the GAA says, "it was really disappointing. But the groundwork has been set in a lot of ways for another campaign. I wouldn't be surprised if within two years there's another move to organize a vote at Carleton."

Another spokesperson for the GAA, Carol Owen, says the main reason why the GAA wants to unionize is because there is a direct contrivance between equal pay and equal value.

"Students holding assistantships face differential wages in every department," Owen says.

"There is an academic index whereby a student assistant receives monetary enrichment in accordance to his grades. An A student is paid better than a student with a B plus grade," she says.

Owen says the GAA was overconfident about the certification vote when the Ontario Labour Relations Board (OLRB) decided three weeks ago that teaching assistants, research, and services assistants, markers, and demonstrators are employees of the university.

At the first hearing with the

OLRB last April to decide the constitution of the GAA as a bargaining unit, the university successfully argued that examinations be held to decide if assistants can be considered employees of universities.

"The support of the OLRB made us over-confident," says Owen. "We were sure we'd win after that."

"The way things looked last spring it was only a matter of time before we had the vote. We had 515 teaching assistants who had signed cards saying they were in favour of the unionization of the GAA," says Owen.

"I think a lot of the people who were members of the GAA didn't come out and vote because no one thought there was going to be a problem," says Hayes.

At the GAA meeting held Wednesday, Owen says they decided not to do any formal organizing right now.

"The provincial labour code prevents any further moves to organize until six months after an unsuccessful certification vote," she says.

"We're interested in taking another stab at it after the six month period is up. In the meantime we'll try to keep people aware of the fact that our situation hasn't been remedied at all."

The GAA incurred \$4,000 in legal fees during the certification hearings held after the university challenged their status as employees.

"We've received \$350 in private donations and we've got a \$1,000 loan from the Graduate Students Association," says Owen. "We're also trying to raise money through memberships."

Ontario students rallying against financial cutbacks

Kim Hunter and Gayle Aitken

A demonstration March 16 at Queen's Park and a rally here at Carleton the day before are planned to protest the provincial government's restraint in this year's grants to universities.

The Toronto demonstration was approved by the Ontario Federation of Students (OFS) during its Winter Conference at the University of Ottawa last weekend.

Carleton's student council passed a motion supporting the demonstration at Tuesday's council meeting.

The demonstration was proposed at the OFS conference by a coalition of student representatives from York and Toronto Universities and Ryerson Polytechnical Institute.

Their proposal was sparked by the Ministry of Colleges and Universities' recent an-

nouncement to increase Ontario university grants by an average of 5.8 percent. The Ontario Council of University Affairs (OCUA) has recommended a 9.5 percent increase.

The government granted \$745 million to universities for the 1978-79 school year, an increase of \$41 million over this year.

OFS Chairperson, Miriam Edelson, says the ministry has not taken inflation into account in calculating next year's grants. She says as a result universities won't be able to maintain their present levels of operation and will have to make large cutbacks.

The students' association's (CUSA) VP External, Isa Bakker, says Carleton's grant will be announced April 1, and says she suspects the university will have to make substantial cutbacks.

Bakker, also an OFS executive, says the OFS decided to endorse the demonstration as

a central activity for the students to become involved. She says it was felt students were wondering what they could do to help.

Bakker says she expects good response from Carleton's faculty and students for the March 15 rally here, because of turnouts for similar rallies at York and Ryerson.

Over 800 students and faculty attended an anti-cutbacks rally at York two weeks after the province announced York's grant for next year.

At Ryerson, Bakker says about 450 people attended meetings to propose solutions for cutbacks.

"I really think students should be damn upset about this and they should be working on it," she says. "If anyone has a few hours to spend on leaflets or anything, I would ask that they volunteer."

International Women's Day stretches over week

Jacquie McNish

Carleton's Women's Centre has planned a week of activities to complement International Women's Day on Wednesday, March 8.

Starting tomorrow the week's activities will include workshops, seminars, public lectures, and films on current women's issues. The theme of the week is "Who says a day is limited to 24 hours."

The highlight of the week will be a demonstration on Parliament Hill, Wednesday. The demonstration was organized by the Ottawa Women's Centre in conjunction with the Women's Centres of Carleton and Ottawa Universities.

The focus of the demonstration will be women in the economy, says Morna Ballantyne of Carleton's Women's Centre.

"A lot of the demands are aimed at the government to create legislation to help women in the work force," says Pat Daly of the Ottawa Women's Centre's Political Action Group.

"Governments make women the scapegoats in time of high unemployment. We are called second-income workers when, in fact, more than 40 percent of working women are single. We are being pressured to stay out of the work force," says Daly.

International Women's Day is very important, says Daly,

because it is a day for women to unite and celebrate. "It's a day like Labour Day and it's celebrated all over the world," she says.

The Ottawa Tenants Council for Public Housing, the Native Women's Rights Group, and the Services Office and Retail

Workers Union of Canada will also be participating in the demonstration, says Ballantyne. She says she expects 100 to 150 people to show up.

The week of activities is the peak event of the year for Carleton's Women's Centre, says Ballantyne.

Students' Council recognizes Quebec's right to separate

Clyde Graham

Students' council has recognized Quebec as a separate nation within Canada with the right to separate.

Council has relayed this decision, made at Tuesday's council meeting, to the National Union of Students (NUS).

NUS is conducting a national poll of its 36 university and college members to determine its policy concerning Quebec and the status of L'Association Nationale Etudiante du Quebec (LANEQ).

"LANEQ sees itself as a national organization as opposed to a provincial organization like OFS (Ontario Federation of Students)," says students' association (CUSA) VP Executive, Ronnie Lebi. "But NUS does, too. What we're saying is that they're equals."

"I think the relationship between NUS and L'ANEQ has never been well defined and this move can be seen as a way to

encourage cooperation," Lebi says.

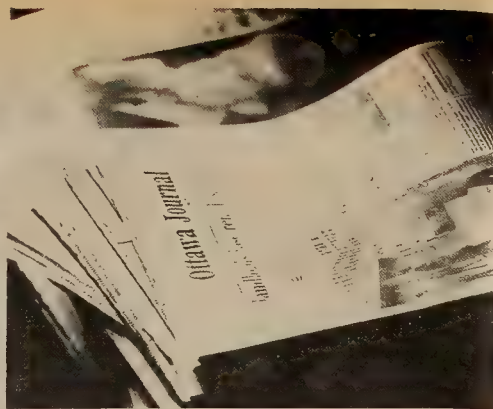
Executive Secretary of NUS, Dan O'Connor, says 14 institutions have reported back to NUS on the poll. He says the rest have until March 6 to reply.

The poll asks five questions:

- Should Quebec have the right to separate?
- Is Canada bi-national?
- Is Quebec a nation?
- Should Quebec and Canada remain united?
- Should L'ANEQ, the organization representing Quebec students' associations which are not members of NUS, have special status?

Council voted yes to all questions except the one on the bi-national character of Quebec.

Carleton joins British Columbia's Simon Fraser University as the only institutions who have so far accepted Quebec's right to separate.



Journal boycott continues

Clyde Graham

The Unicentre store will continue to boycott the Ottawa Journal despite a survey that showed most Carleton students don't agree with the ban.

Students' council voted Tuesday night to continue The Store's year-old boycott in support of striking workers until all of the unions have reached an agreement.

In a random survey of 180 Carleton students' media habits, done by the School of Journalism last November, more than 66 percent said they didn't think the Journal should be banned. About 12 percent supported the boycott.

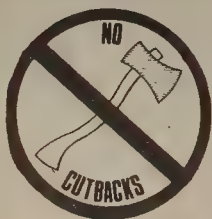
Arts Rep Dave Small said he

brought forward the motion to discontinue the ban because all but one of the striking unions have reached an agreement with the Journal.

Small said council should not continue to ban the Journal against the wishes of most students.

Arts Rep Riel Miller said elected representatives have the right to make decisions their constituents don't agree with. He said the federal government has voted to continue not using the death penalty despite public opinion in favour of hanging.

Small's motion was tabled until all the unions at the Journal reach an agreement.



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Rally: Wed. Mar. 15, 12 noon, Tory Egg, 360 Tory Bldg.

Provincial Demonstration: Thurs., Mar. 16, AT Queen's Park 2:00 p.m., Free Buses to Toronto and Back

For further information contact CUSA at 231-4380 or, sign up on the back of a leaflet coming out next week.

Conference examines links between science and culture

Peter Chinneck

Leading science fiction experts examined the links between science and popular culture as part of the International Conference on Science, Literature and Contemporary Culture held at Carleton this week.

The topic was introduced Wednesday by three speakers, including award winning science fiction author Frank Herbert.

Their efforts were backed by the presentation of prepared papers throughout the afternoon and displays in the library and main hall.

Dr. Gerhard Herzberg, Canada's Nobel prize winning chemist and Carleton's Chancellor opened the conference before about 50 people in the Alumni Theatre Wednesday morning.

In his half hour dissertation Herzberg pointed out the similarities between scientific research and the arts.

He said both arose from a common creative impulse and drive towards achieving beauty.

"The scholar does not study nature because it is useful. He studies it because it is beautiful," Herzberg said.

He also said an undisciplined,

liberal system of education has led to the current division between science and humanities. Because it is possible to get through high school without ever taking a science course, Herzberg said many people have no concept of modern science, a situation which he says is dangerous in an age when bureaucracies control much of scientific development.

Judith Merrill, a noted science fiction writer and editor, told a near-capacity crowd in Rooster's that science fiction is the literature of the age of technology because of its scientific orientation.

She said a science fiction writer uses the scientific method in the same way a scientist does in setting out an experiment.

"The essence lies in that it is a literature which asks questions," said Merrill.

Science fiction, she said, has also helped to lead and direct scientific research.

As an example she said that before spaceship designs were developed, illustrations of space crafts appeared in science fiction pulp magazines.

She said she wonders whether the reason the eventual designs were so similar to the illustrations was due to flawless logic on the part of the artists, or whether scientists were so ingrained with science fiction culture that they subconsciously copied the designs.

Frank Herbert, author of the acclaimed science fiction classic *Dune*, said in an hour long address before a capacity crowd in Residence Commons Wednesday night, that a broader understanding of science is important.

He said he sees a turbulent future ahead as extensive use of computers cuts into individual liberties.

Like Merrill, Herbert sees science fiction as an important link between the language of science and the language of common man.

"Has it ever occurred to you when you are listening to very powerful experts in any field, how very much like mystics they sound when they approach the limits of their experience? But science fiction can go beyond these limits," he said.

Herbert also offered prediction of future scientific developments.

"From the homework I do to write science fiction, I am pretty confident to software to link mini-computers to the human neural system is just around the corner."

This would result in something like a human computer, he said.

The conference will continue until Saturday. David Suzuki is speaking tonight and Edgar Mitchell will appear Saturday night in Residence Commons.

There will be a special meeting of the Ottawa Science Fiction Society in Theatre B in Southam Hall at 4 p.m. Saturday. Readings of academic papers also continue on Saturday.



Science fiction author Frank Herbert.

English profs launching new poetry magazine

Boris Hrybinsky

Arc, a new poetry and criticism magazine is being launched this month by three Carleton English professors.

Tom Henighan, who will be editing the magazine along with Christopher Levenson and Michael Gnarowski, says Arc will publish the poems of authors from across Canada.

The first issue will contain poetry by Robert Hogg, Sid Marty, Carol Shields, Don Coles, Robert Gibbs, E.D. Blodgett, Claude Liman, and Helene Rosenthal, and articles by Douglas Jones and Douglas Barbour.

Henighan says the magazine will take an in-depth approach to poetry.

"We want to see at least six or seven poems from each poet, rather than one poem each by 35 different poets," he says.

Because the market for poetry is limited, he says he doesn't expect Arc will make money.

"Poetry tends to be an in-thing, and most poetry readers are poets or people who are interested in poetry in a professional way."

Although the three professors are using their own money to get the project off the ground, Henighan says they hope to eventually get funding from the university or the Canada Council.

"In order to get these people's support though, we have to be a reality; we have to come out with a few issues and have something to show them," he says.

Arc will be published twice a year and can be ordered from: Arc Editors, Department of English, Carleton University, Ottawa.

NOTICE To Potential Spring Graduates

in the faculties of Arts and Social Sciences (BA, B.Comm, B.Mus, BJ, CPSS and CTESL)

A preliminary list of applicants for June Convocation has been posted in the lobby on the 3rd floor of Paterson Hall. Applicants are encouraged to check this list for accuracy.

Errors and omissions should be reported to the Arts and Social Sciences Registrar's Office, 312 Paterson Hall.



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Hara airs plans: Management jobs on the line?

Peter Howell

Next year's students' association (CUSA) is going to be "active with many hands", says incoming president, Dan Hara.

In an interview with *The Charlton* this week, Hara, currently VP Community Affairs, outlined his plans for getting students outside CUSA involved.

"It's not enough yourself personally to be active. You've got to grab hold and obtain other people's commitments," Hara said.

"From my point of view, I want to keep people involved. Not just the council, not just the executive."

He said a number of people who worked on his campaign have indicated they'd like to get involved with CUSA next year. He admitted, however, some of them will probably be lost through attrition over the summer.

Hara complained this year's council didn't encourage input from students. They "just occupied the office," he said.

He added, however, that council members like current CUSA President Ben Lachance, "probably worked their butts off."

Before Hara, a fourth-year economics student, gets down to soliciting student support, he must think of his executive choices for next year.

There are 22 council members to choose from. If he uses outgoing Lachance's executive as a guide, he'll be looking for five people.

The current vice-presidential portfolios are academic, services, external, executive, and community affairs. Hara said these positions might change.

He said he intends to interview applicants today and Wednesday, and will make his choices sometime next week.

He said he wants to hire a general manager who could take the burden of day-to-day administration off the shoulders of the CUSA trustees.

This might mean getting rid of some of the management jobs. There are six area managers now involved in Unicentre operations.

But he said he doesn't want to panic people with talk of dismissals.

"Firing is a harsh word," he said. "It would imply incompetence. A position might have to be phased out by our own financial restraints."

Those people who are "phased out" will be given a chance to apply for other jobs within the organization, Hara said.

He said he is conscious of CUSA's labour problems. Many employees have either quit the organization or been let go in the last few years.

Former pub manager Ron Mertens, who was dismissed last summer, has filed suit against CUSA for breach of contract.

The bad blood between elected members and their hired officials is partly to blame for the recent controversy surrounding CKCU's finances, Hara said.

He suggested a general manager could help smooth these problems, by acting as mediator between the two groups.

A general manager could also make sure up-to-date financial figures are available at all times, providing "planning without punishment", Hara said.

It was because CUSA didn't know what resources it had that the sudden decision to cut off funding to CKCU employees occurred, Hara said.

Still, Hara said, he expects CUSA to give the station \$50-60,000 next year.



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Dan Hara, CUSA's President-elect

EDITORIAL NOTES

University's relationship with South Africa:

"The air must be cleared"

A conference on "Conflict and Change in Southern Africa: Scandinavian & Canadian Perspectives and Policy Options" was held here at Carleton University between February 20th and 22nd, 1978. The conference proceedings took place in the Senate Lounge in the Administration building. It had been organised by the Scandinavian Institute for African Studies, the Centre for African Studies at Dalhousie University and Carleton University's Paterson Centre. Participants came from the above mentioned institutions and from the Canadian and Scandinavian governments, from African countries and from the African liberation movements.

For all intents and purposes this conference was virtually a closed affair. "Observers" were allowed at the last minute; they were to be seen but not heard (except when some of them irreverently giggled or growled). Exchange of views and ideas was only between the officially invited participants. Virtually everything said by these participants was taped. The conference was hardly publicised, except for the public lecture that was to have been given by Oliver Tambo. Even then it was virtually impossible to tell from the publicity of the lecture that it was part of a broader and bigger event; only in a letter to the African Students Association was the conference mentioned but with no further details.

The entire membership of the African Students Association (ASA) here at Carleton wishes to make the following observations and comments about the conference:

1. The ASA deplores the fact that such a conference was held behind, as it were, closed doors. There is no doubt that a precious opportunity was thus lost in which the views and aspirations of the liberation movements would have reached

a wider public audience. Not only was the brochure on the conference not openly and widely available, it made no mention of where the conference was taking place. Thus it seems the conference was originally intended to be secret. Such circumstances can only raise suspicions and doubts about the intent of the conference organisers.

2. These doubts and suspicions are heightened (a) by the fact that some of the Africans who came to the conference thought that some of the conference organisers had dealt less than fairly with them in inviting them to participate; (b) there was also the fact that the Director of the Paterson Centre — a co-sponsor of the conference — had made an expenses-paid trip to South Africa. The African Students Association joins the liberation movements' representatives at the conference and others in condemning this action by the Director. The ASA, not only as members of the university community but as persons convinced that apartheid South Africa must be isolated and liberated, totally rejects the excuse made for the Director's visit on the grounds that it was (i) personal, and (ii) the invocation of the plural society theory (Ottawa Citizen Feb. 23, 1978, p. 18).

In the first place, although the South African government does all it can to court friendship, it is not running around paying expenses for private and personal visits to that unhappy country. It has always been careful to specially invite and pay expenses for parliamentarians and congressmen, not to mention mercenaries — and now the Director of the Paterson Centre at Carleton University. So to say that the visit was personal, is, in the eyes of the ASA and other well meaning persons either a bad joke or an attempt at a cover up. Further, it seems to be

sheer hypocrisy to suggest that because we are in a "plural" society the Director's visit to South Africa may be condoned. (and which society on earth is not "plural"?)

3. The ASA wishes to express solidarity with members of the liberation movements and with those members of the Canadian and Scandinavian delegations who joined in unequivocally condemning the visit to South Africa by the Director of the Paterson Centre.

4. The ASA hereby calls on the President of Carleton University to let the public know where this institution stands with regard to the burning issue in Southern Africa. This has become imperative not only because of the present issue but also because during Joshua Nkomo's visit in October 1977, there was a distinct impression left by the President that Carleton University would help where possible in training Zimbabwegans. Now it is obvious that there is a great contradiction here. This university

must now, the ASA feels, answer the question with which Thabo Mbeki ended his brilliant lecture here on February 20th, 1978: will the liberals join hands with the forces of liberation or not? This and other questions are now of great moment. The circumstances of the last conference give these questions great urgency; it is no longer enough for members of ASA to simply assume that Carleton University in its official dealings will in no way collaborate with those who wish evil and perpetrate evil against the majority of peoples of the African continent. Which side of the fence is this university officially sitting on? Can African students in the university rest assured that at least in official circles they are dealing with people who are not hostile to their hopes and aspirations? Can anyone be sure now that the Paterson Centre is not going to throw its resources officially open to the South African government? The air must be cleared. Canada enjoys good enough relationship with many African countries; it would be unfortunate if Carleton University, through its Paterson Centre, were to lead in making that relationship less than cordial.

5. The ASA feels the President is now the only one who can clear the doubt and suspicion raised by some of the foregoing points. As far as the ASA is concerned the Director of the Paterson Centre has lost its confidence. It strongly feels the Director added insult to injury since he has not seen fit to quickly state his stand and the purpose of his visit. A press report (Citizen, Feb. 23, 1978, p. 18) has it that "he was upset and did not wish to comment." When the personal feelings of the Director appear more important than the lives of the majority of South Africans the ASA cannot but conclude that the Director holds African aspirations in derision and contempt. On its part the ASA is upset enough to wish that the President tell it where this institution officially stands so that its members will fully understand the intellectual community in which they find themselves.

6. Finally, the ASA hopes that the President will treat this matter with the urgency which it deserves

Yours very truly
Eme N. Ekekwe
on behalf of

African Students Association

Defense of FFTF a severe case of "Wilner paranoia"

Dear Editor:

Concerning Sheldon Wilner's letter in The Charlantan of Feb. 17, 1978, one must question his intentions in writing it. Perhaps Wilner should take a cue from Billy Preston who sang "Nothing times nothin leaves nothin." This is the exact amount Festival For the Folks (FFTF) will pay back to CUSA over the next 2000 years. Rather than an investment, the \$11,000 lost so far represent a symbol of Wilner's rights; specifically, his right to spend CUSA's money as unproductively as the next man (or woman).

As Wilner said "It is amazing what garbage some people write in "letters" Mr. Editor." His

offering belongs right up there on top of the heap. Referring to that \$11,000 loss as an investment is tantamount to saying the \$7,000 spent on his salary is an investment in improving the quality of pub bands.

Thus one asks, why did Mr. Wilner write his "letter"? A personal vendetta? Perhaps, as he takes pot-shots at Freeborn's A&C budget and her beau's Operations Personnel budget, but this is seemingly below someone of Wilner's lofty position. A more likely interpretation is a severe case of "Wilner Paranoia." He fears a removal of CUSA's blank cheque would spell the end of

FFTF and an ensuing loss of personal power to pursue his aforesaid right.

Perhaps I am wrong and FFTF can stand on its own two legs without CUSA's support as Mr. Wilner emphatically proclaims. If this is so Mr. Wilner I challenge you to cut FFTF adrift for enterprising area businessmen to take over and reap the investment profits you speak of. While regrettably CUSA "may" experience a potential loss in revenues, it seems the FFTF profit picture is so "iffy" a bird in hand may well be worth two "Wilner birds" in the bush.

James Bruce
A concerned student

THE CHARLATAN Election

Editor-in-Chief

The election for the position of Editor-in-Chief of The Charlantan, 1978-79 will take place Wednesday and Thursday, March 15 and 16. Applications for the position of Editor-in-Chief will be received until noon, March 10. The job is full-time, salaried, and begins May 1 this year, extending to April 30, 1979. Written applications, with resumés, must be accompanied by position papers detailing proposals and plans for next year's paper. Send all applications to Chairperson, Joint Board, The Charlantan, 531 Unicentre.

Screening Session

A screening session for the candidates will take place Tuesday, March 14 in The Charlantan Office. All eligible voters are urged to attend.

Eligible Voters

Eligible voters are staff persons whose names have appeared on the masthead at least twice in each of the fall and spring terms. A voters list will be published in the March 10 edition of The Charlantan. Deadline for additions to the voters list is Tuesday, March 14.

CHEAP 78

Phil Shaw

We're late. We shoulda done this kind of guide to parsimonious purchasing possibilities at the start of the school year, right? When you didn't know the difference between the Ritz Carleton and the Ritz on Bank Street.

But hold on. Isn't March the time when your budget runs out?

So here's a scattered set of exposés about how to use Ottawa cheaply: food, records, and flea markets. To thine own purse and wallet, be true.

A common sense guide for secondhand shopping

Sheila Bird

Just about anything can be found secondhand, but there are some basic rules any novice shopper should know. To begin with, real bargains are found in places which sell absolute junk along with the good stuff. This is usually because such places don't have a clear idea which is which.

Never expect any consistency of quality in these places. Some days there are nothing but quality goods. Some days there's nothing but junk. Usually this happens your first day out. You'll paw through a lot of garbage and then run into an old friend who has become a junkie or a wino, and is earnestly looking through the secondhand underwear. This should be enough to put you off the whole venture, but persevere. Things improve.

One very important rule is never to buy anything you can't really afford. It defeats the whole purpose. Unless you're a born entrepreneur, and have plans of wheeling and dealing in secondhand goods, nothing is a bargain if it costs more than you originally planned to spend. Leave it. This rule is far easier to say than to follow. A much-loved, but completely useless stuffed cormorant adorns my mantelpiece as testimony.

All this brings us to the best secondhand spot in Ottawa:

The Neighbourhood Services, 987 Wellington St., where Somerset and Wellington meet.

The Neighbourhood Services is run by handicapped people. Goods are donated, and the profits go to wages. It gets just about everything, and has an outrageous pricing system.

A cracked Woolworth's bowl may go for \$3, when a new one sells for 79 cents down the street. But then, liberty silk scarves can be found for a quarter. The best bargains are in clothes, books, household goods and sometimes furniture. Unfortunately, the store's idea of refinishing furniture is to slap on a coat of paint, so be prepared to strip it down again.

Books are cheap, often current, and sometimes real finds. Last Saturday, the going rate for paperbacks

was 15 cents each, or eight for a buck.

Clothes lean toward doubleknit. But hidden in the rows of polyester, crimpinknit and penthex are the occasional Dior for \$20 (no kidding, I've seen 'em) and angora sweaters with real mother of pearl buttons for 35 cents. Fur coats are a big specialty in the fall.

Some household goods are a bargain: Light fixtures, dishes, pots and pans are cheap. An ironing board can cost \$20 new, but the going price at the Neighbourhood Services is \$3. Who needs a new ironing board?

Some things are best to avoid, though. My advice is to skip small electrical appliances. Irons, toasters and kettles run about five to seven dollars. They are usually reconditioned, and

have absolutely no guarantee. Don't take chances on burning down your home. New items on sale go for around \$10.

In my mind, all other second hand stores, including the Neighbourhood Services' downtown store, pale by comparison. Some do have redeeming features: **Gibson's Hall Flea Market**, Highway 7, a few hundred feet past the Stittsville turnoff.

Gibson's Hall is another example of a fine gems and junk mixture. It originally was just one hall, but it has blossomed into three, and it has become something of a circus, complete with real live clowns for the kiddies. It only operates on Sundays, and the three huge buildings are full. People rent space in the halls and they'll try to sell

you everything from antique jewelry, furniture and clothes, baked goods, junk you won't buy new at the price, right down to used toothbrushes. Baskin and Robbins even has a concession in the summertime. But beware. Places with real honest-to-goodness antiques collect dealers. And dealers make their living recognizing bargains. At Gibson's Hall, when they aren't minding their own booths, dealers can be seen perusing the competition's stuff, and perhaps even buying it, for resale. (At a price, of course.)

Rhapsody Rag Market, 258 Bank Street.

Rhapsody Rags started out selling mostly secondhand clothes, and a few items. Now the balance has reversed: There are a few racks of secondhand clothes in the back. Dresses are old and fine, there are lots of flannel shirts, suit vests and military discards, and not a trace of doubleknits.

Johnson's Office Furniture Sales, 111 Murray St.

Johnson's sells used furniture. Some are antiques, but most are just used office furniture, from the government. If civil service decor appeals, then this place is for you. Chairs, desks and filing cabinets are cheaper than they'd cost new, but that's as generous as I'll get.

The Salvation Army Thrift Shop, 171 George St.

The Sally Ann Store is also run as a charity, but prices

aren't that great. As a hardcore secondhand, I've never found anything at the Sally Ann I couldn't buy cheaper at the Neighbourhood Services.

Cohen and Cohen Ltd, 1963 Merivale Road, and 50 Slack Road.

Cohen's is a wrecking company, so occasionally has old furniture and stained glass. But like Johnson's it does a big government trade, and prices don't differ much.

Lucienne's Nearly New Clothing, 475-A Bronson Ave. M. and K. Furniture and Appliances, 87 Clarence St.

An overlooked place to stock a new apartment cheaply is household auctions. Look in the paper for auctions happening in the city. Dealers show up, and so do a lot of neighbours, but generally they all own sets of dishes, stainless steel cutlery and work tools. While they bid on the flashier stuff, real necessities can be bought for next to nothing.

A final note: Although you may never find a Dior dress or a stuffed cormorant, shopping in secondhand stores will give you a feel for what items are real turkeys. Certain things like E-Z Bake Ovens, doubleknit clothing and Harlequin Romances appear on the shelves with alarming regularity and they never seem to get bought. If nothing else, secondhand shopping will give a vivid education in consumer stupidity.

Oinkers away on \$5 a day

Phil Shaw

Many of us have not yet learned to cope creatively with our ridiculously tight food shopping budgets. In the midst of the tedium of serving ourselves three economical platefuls a day, you forget that food is supposed to be fun.

So why not scrimp and save a little bit more and treat yourself by letting someone else serve you, in a restaurant. Surprisingly enough for a city that could hardly be considered a gourmet's heaven, Ottawa has a wide variety of cuisines available. If you search out any of the following restaurants you'll get a hefty meal for around \$5.

Villa Deli, 1014 Bank across from Lansdowne Park.

The deli is coming of age in Ottawa, what with Cantor's opening everywhere and a branch of the city's old established firm, Kardish's, now operating on Queen St. at Capital Square. The brightest addition, though, is the Villa Deli. The owners took an abandoned auto garage, filled it with comfortable furniture and booths, and shook off the limitations of the small space available to them by doing one wall in bronze mirrors. The Villa Deli serves a range

of meat sandwiches with great chips and the necessary dill pickles. The house treat is the Colonel By Special which, at around \$3, is a wonderful way to enjoy a fully-garnished smoked meat sandwich. Drop in for a draft if nothing else, or try the black forest cake.

The Colonnade, 280 Metcalfe at Gilmour St.

This is the home of Ottawa's best pizza. (It's not as greasy as the stuff at the Prescott Hotel.) It's friendly, always busy but never feels too crowded, and besides pizza, has a full range of sandwiches and more elaborate (above \$6) meals. Draft on tap.

Rosa's Cantina, 191 Somerset St. E. at King Edward Ave.

Consider yourself dared. If you can handle Rosa's Mexican dishes after a smoked meat and a Colonnade pizza you don't have ulcers. It started out spicy when the restaurant opened last year but now it's SPICY. You can order tacos, nachos, burritos, tostadas, enchiladas and all the other la-di-das à la carte or go for inexpensive combination plates, each served with rice 'n' beans. There are usually lineups to get into Rosa's because more people know a good thing than can get into



it. Oh yeah, they serve ice cream to relieve the pain.

The Brokerage, Place de Ville, Tower A, Queen St between Kent and Lyon.

For some reason Ottawa's never had a lot of restaurants in the downtown core despite the plethora of hungry office workers. Maybe till now everyone's enjoyed homemade, but The Brokerage is enough to give anybody terminal lunchbag letdown. The furniture is bentwood and caneback, the decor all plants and glass. The menu goes in for sandwiches on natural bread (you'll get a loaf of it

whatever you order), a variety of interesting salad plates, great chewable soups in big old-fashioned dishes, and basic desserts like chocolate cake. The quiche is great and there's a selection of good teas. It opens at 11:45 a.m., the lineups form quickly, and it stays open till the supper hour.

Wildflower Cafe, 160 Chapel at Rideau in Pestalozzi College.

Ottawa's most interesting vegetarian restaurant is also its tiniest: Interlude Cafe on Bank just south of Sunnyside. Wildflower will give you more room, more selection and more to talk about, including some meat dishes of the healthfood variety. The salads are great of course as are the breads. Try the vegetarian lasagna. You can get wine by the glass here.

Daphne and Victor's, William St in the Byward Market.

Yes, you've heard about it and probably been there too often, but have you tried Sunday brunch? Served from 11 a.m. till 2 p.m. Sunday, the brunch menu is limited to croissants or eggs benedict. The latter is something else, but the former will leave enough room inside you to have a big frozen yogurt sundae.



Beating the high cost of record prices

Chinneck
have it in mind to blow
lunch money for the rest
of the year acquiring a low
but very extensive
collection, some
prices have to be made.
helpful if your musical
tastes are less than finely
tuned; you must be willing
to pay second hand prices
with priority over quality. In
general, the biggest bargains
are to be found in stores
dealing in used records.
There are a number of such
establishments in Ottawa.
Some of the better ones are
listed below. Be prepared to
spend a lot of flipping through
records, scratched relics of the
past before stumbling on

anything of interest.
James Gang Records, 265
Rideau.
From the flowers in the
windows to the community
bulletin board in the corner,
this place looks homey. It is
clean, bright and spacious,
with albums alphabetically
arranged in wooden racks
along the walls. Prices run
from free to \$3.95 for single
albums, and up to \$5.95 for
double sets. The only
problem is that new records
go so quickly that most of
their stock is old and obscure
(Michael Nesbitt, Willie and
the Red Rubber Band). If you
are after modern music and
don't particularly want The
Carpenters, one of the few

'77 albums I could find, this
might not be your kind of
place.

One certainly can't argue
with the prices. But unless
you can locate a source of
free stereo equipment, it
might be best to pass up the
free albums. The quality is
that bad.

For those records selling at
\$3.95, the quality is unex-
pectedly high. Further more
the store offers a seven day
exchange on all material if
you are less than satisfied.

Arthur's Place, 313 Bank
Street.

This is something of an
Ottawa landmark. With its
garish red and yellow outside
sign and faded red and gray
stripped awnings, Arthur's
place has an unmistakable
air of decay about it.

Inside the store is com-
pletely different from, say,
James Gang. It's cramped,
dirty and dark. There is a
smell which could either be
stale incense or unwashed
socks. To your right as you
enter the store is second-
hand smut, to the left used
records. The left wall is
covered to the roof with
album covers.

It is surprising that in spite
of this seedy environment,
Arthur's Place has about the
best selection of used records
in town. Albums of moderate
to excellent condition range
from the obscure (The
Troggs, The Hobbits
Communicate) to current
favourites. One can find The
Hometown Band, Iggy and
the Stooges, America, David
Bowie, Genesis, all in good
condition and all for \$3.99.

Prices range from ten cents
to \$3.99 for single albums
while double albums are
priced up to \$5.99. Forty-
five's are available for 30
cents and there's also a stock
of bootlegs and used tapes.

The House of Nostalgia, 1250
Wellington St., just west of
Holland.

The staff was out picking up
a shipment of new records
the day I was researching, so
I had to content myself with
peering in the window. From
the few glimpses I did get,
the place looks interesting.
There was a display of Elvis
memorabilia in the window
and several old Elvis albums
could be seen in prominent
positions. Also visible were
rows of albums with prices
marked at \$2.80 and \$4.65.

So much for the likeliest
possibilities. If you're into
something more esoteric, try
Stephanie's at 501 Gladstone.
This is a real treasure trove if
you are into 1962 magazines
and crooners. Stephanie's
had about 250 albums
displayed in red milk cartons.
The selection trends towards
Perry Como, Doris Day and
(for some unfathomable
reason) Steppenwolf albums.
Everything goes for 90 cents.

If you still have money to
burn, check out some of the
following: (strange, but true)

Mac's Milk
Pinto at Shopper's City West
Ottawa Southside Grocery.

Have and a haircut for marginally over two bits

McKendy and
Quie McNish
ough the days of a
ple shave and a haircut
fading away, The
atman sought out some of
awa's more economical
grooming establishments.
In the midst of salons,
stylists, hairsculpture
stres, coiffeurs, and hair
gn studios we found a
ple of barber shops.
These bastions of socio-
cultural stasis live on with
r comic books, sports
azines and Toronto
le Leaf calendars.

There is little doubt these
"joints" will strengthen
faith in the art of
versation and friendly
ice. But contrary to
ular Joe College opinion
ent often provide
ent haircuts and allow the
nt to avoid the feared and
ndary headshine.

When compiling this list,
place that we phoned
whether we wanted the
e for a haircut or hair-
ng. "What's the dif-
nce?" we asked naively.
answer from the other
of the line was probably

as honest as it is predictable
and corny: "About four or five
dollars."

So, here are some cheap
places to get your hair cut:

For Men
(cheapest cut offered)
Marvel Beauty Schools -
\$2.00
147 Rideau St.
Vito Barber Shop - \$3.00
588 Bank St.
Victoria Barber Shop - \$3.50
9 O'Connor St.
Windsor Barber and Hair-
styling Salon - \$3.50
27 Metcalfe St.
Modern Hairstyling Shop -
\$3.75
1148 Bank St.

For women
(wash, cut, blow dry and
curl)
Marvel Beauty Schools -
\$4.75
147 Rideau St.
Avant Garde Hair Design -
\$8.00
541 Rideau St.
Roger and Jeanne de Paris -
\$8.50
1516 Merivale Rd.
Aquarius Hairstylist - \$8.50-
\$9.00
1581 Bank St.

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THESIS

by: Rallo Gozniak

To trace and assess by empirical extrapolation the initial penetration, rapid rise and ultimate predominance of the German and Japanese "small car empires" within the contextual parameters of the North American marketplace, based on their innate and ongoing superiority in all facets of automotive functionalism.

Mr. Gozniak:

Like so many of your peers in the undergraduate ranks you are afflicted with an extreme case of "cognitive dissonance". This is a psychosomatically induced condition wherein a prevalent attitude has no rational basis other than an illusory advantage accepted and wildly blown out of proportion, e.g. that foreign-made small cars are superior in every respect.

It behooves me to make you aware of the effects of this insidious disease on your powers of reasoning, as evidenced in this sententious mediocrity you have foisted upon me.

The first gap in your slipshod scholarship, and the fatal flaw that completely invalidates your thesis, is a total disregard for, or a shocking ignorance of, the existence of the Pontiac Acadian.

Current statistical input conclusively demonstrates that not only does the 1978 Acadian virtually equate to the most popular German and Japanese vehicles in standard features, but that it undercuts them in cost. And, aside from the obvious virtue of possessing sensorially more detectable space for the bodily extremities of passengers, Pontiac Acadian also enjoys the technological edge of substantially simplified or altogether obviated maintenance². And all of this is not to mention the spiritual peace of mind provided by the presence of a vast network of 1200 General Motors Dealers coast-to-coast.

If you were possessed of the presence of mind and the scholarly curiosity to consult primary sources and conduct actual field research, i.e. investigating a Pontiac-Buick dealership and examining an Acadian under test-drive conditions, you would most assuredly have become cognizant of your blunder in blindly accepting "sans doute" the mythology of foreign small car supremacy, and I would have been deprived of the inestimable pleasure of informing you that you fail!

Gerhard Rachenweeper, Professor Emeritus.



1. i.e. compared to Honda Civic
2. 181P.

Laurentian 77, Carleton 63

Ravens migrate 'til next year

Mario Toneguzzi

Jon Love's brilliant 28 point performance just wasn't enough to upset the favoured Laurentian Voyageurs last Tuesday night in Sudbury. The Voyageurs, third ranked in the nation, defeated Carleton Ravens 77-63 in the sudden death semi-final game.

Laurentian advances to the Ontario Universities Athletic Association (OUAA) eastern division final tonight against second ranked York. For the Ravens, the loss to Laurentian meant an end to their season.

Love turned in a spectacular shooting performance in his last game ever as a Raven. He hit on 12 of 16 shots from the floor and four of five from the foul line to lead all scorers in the game.

Laurentian's top scorer was Charlie Wise with 25 points. And it was Wise who made the difference in the game.

"He's probably the most unstoppable player I've seen in Canada this year," said Love. "He's got everything. He's got the power and strength of Martin Riley and the deceptiveness and quickness of Billy Robinson (former Canadian National Team members).

"Wise is in control at all times, running the show. The ball is his and that's all there is to it...If you take him away, we would have beaten them."

Both teams started the game shooting well from the outside. And the Ravens controlled the inside game, with good rebounding and strong defense. They forced the Voyageurs' big men, Varick Cutler and Bruce Burnett, to take long jump shots from the outside.

However, the Voyageurs were hitting on their outside shots and the Ravens weren't. Laurentian led 41-30 at the half and at that point had a 60 percent shooting percentage compared to Carleton's 37 percent.

Laurentian's fast break also hurt the Ravens in the first half. Wise scored 12 points in that half and eight of those points were on easy layups.

Ravens' coach Pat O'Brien said his team made a few mental errors which led to Wise's layups. "We were slow getting into the transition from offense to zone defense," he said. "We simply got caught a number of times."

Love opened the second half with two quick Carleton baskets from the outside. And at the four minute mark of the second half, the Ravens trimmed the Voyageurs lead to five points.

The close to 1,000 fans in the Ben Avery Gym were quiet and the Laurentian players looked surprised and flustered that Carleton was giving them such a good game.

"They were scared," said Love. "I could see it on their faces. Their attitudes toward the game totally changed. It was actually the first game I've seen Wise sweat."

But the Voyageurs regained their composure and turned the game around by switching to a man to man defense for the last 14 minutes of the game.

"We had to make the move rather than stay in the zone," said Laurentian coach Richie Spears. "A good shooter can blow you out of a ball game if he's facing a zone. By switching to man to man they had to work for their baskets."

When Laurentian switched to man to man, Carleton missed seven straight shots and the Voyageurs responded with 13 unanswered points. With 11 minutes remaining, Laurentian had assumed a commanding 18 point lead, 58-40.

"We were executing well and getting the good shots," said O'Brien. "But when they switched to a man to man defense, it sped up, our game and we didn't want to do that. It forced us into a number of errors."

But on the whole, the Ravens played much better in the second half. They were only outscored 36-33 and shot 54 percent from the floor compared to Laurentian's 50 percent.

"We swung the game around for a while in the second half," said O'Brien. "The 11 point lead (at the half) was a big obstacle to overcome. Our cool shooting in the first half was the difference."

The Voyageurs were more successful penetrating to the inside in the second half. The absence of injured centre Bill Langford and forward Larry Wilson was a key factor.

O'Brien said he was disappointed with the loss but pleased with the team's performance. "I'm never happy



Jon Love

when we lose," he said. "But we're not embarrassed. We played a hell of a ball club, one of the best in Canada. And with a little bit of luck, we could have won."

The Ravens' strategy going into the game was to be selective on their shots, reduce turnovers, play aggressive defense, and shoot 60 percent from the floor.

Carleton accomplished all these objectives except the shooting percentage. Their final

percentage was only 46 percent.

Wise praised the Ravens for their showing. "We knew we couldn't overlook Carleton," he said. "With Love, Reid and Stoqua, they've got people who can score. It wasn't an easy game."

SHARK VISITS CARLETON



Cliff Thorburn, the Canadian snooker champion will be at Carleton Tuesday, March 7 in the Unicentre Games Room. Thorburn will give an exhibition of snooker skills and then play a match against Carleton's top player. The match and exhibition will be played between 2:00 and 4:30 in the afternoon.

FENCING: Robins on top of the pecking order

Joe McKendy

After two years of playing second fiddle to the University of Toronto, the Carleton Robins fencing team finally surpassed U of T to win the Ontario Women's Intercollegiate Athletic Association (OWIAA) finals last weekend in Hamilton.

The team is comprised of Karen Bergenstein, Caroline Mitchell, Vivian Leir, Carol Evenchick and Lydia Geirliw.

The Robins defeated York University in the first match, 13 bouts to three. In their next match, they tied with the University of Toronto at eight bouts apiece but were declared the victors by indicators, a total compiled by hits given and received.

Carleton won the next three matches handily, defeating McGill 15-1, the University of



Western Ontario 11-4 and McMaster University 15-1. Carleton fencers also did well

in the individual competition. Bergenstein lost a close final match to U of T's Lillian Dobay to finish second. Leir finished fourth and Mitchell placed sixth. Geirliw was eliminated in the semi-finals.

Carleton was also involved in some controversy when five members of their team qualified for the finals. It was the first time in OWIAA history that this had happened. Coaches from several universities objected and wanted Carleton's Carol Evenchick disqualified. A meeting was held and the coaches voted 5-4 to bar her from the competition.

Last weekend's action was particularly satisfying to the Robins who had placed among the top three teams in Ontario for the last five years without ever finishing first.



Jon Love

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CAMINO REAL: Williams' script marred by uneven production

theatre

Camino Real
NAC Theatre
Feb. 27 - March 11

Andrew Borkowski

At its best, the NAC's production of *Camino Real* is both inspiring and entertaining. At worst it's superficial and overly dependent on gimmickry. In between these extremes, the production is uneven, leaving Tennessee Williams' script as its major saving grace.

The setting is a small town in a Latin-American police state at the end of the Camino Real (Royal Highway). In this town, the characters await their end, still attempting to hide from the final truths of emptiness and death. The play is framed as a dream of Don Quixote and, in keeping with this, Williams has abandoned the tightly woven and more realistic structures of his better known works (*Streetcar Named Desire*, *Glass Menagerie*, *Night of the Iguana*). Instead, he jolts and bedazzles his audience with a series of chaotic images in action-oriented scenes.

Director John Wood has taken full advantage of the play's visual potential and has given it a wild and flashy interpretation. He places a lot of the action in the audience (entrances, exits, chase scenes) so one finds the actors talking over spectators.

Emphasis is also placed on the play's lively festival scenes and bizarre rituals. The result is a constant bombardment of the audience's sensibility; often distracting from the playwright's message.

The acting is competent but, for the most part, uninspired. The performances were generally low on energy and conviction. These qualities are essential in any performance of Williams because he is, at heart, a romantic. The uninspired actor can reduce this romanticism to sentimentality and Williams' characters to flat stereotypes.

Both Denise Fergusson (Marguerite Gautier) and Page Fletcher (Kilroy) are examples of the problem. Fergusson handles her "fallen angel" role with a hollowness that leaves the viewer cold. While Fletcher carries off the youthful vigour of his character quite well, he fails to convince us he's ever really sincere.

There is some good acting to be seen, however. Rita Howell is hilariously funny as the Gypsy while Donald Davis projects a strong presence as Gutman, *Camino Real*'s narrator-cum-manipulator. But the highest laurels go to NAC veteran Ed Atienza. Atienza plays three very different roles in the production: the knight-errant Quixote, a jaded but dapper homosexual, and the rough-edged transvestite, Nurse. Each role is different and Atienza makes the transitions with remarkable ease, his comic talents rising to the forefront in all three characters.

John Ferguson's set is a reconstruction of a Mexican piazza, riddled with doorways and alcoves and banked by curved staircases which lead to a "triumphal arch." It's impressive, functional, but unimaginative. The play is

surrealistic in its tone yet Ferguson has confined himself to the realistic.

Nor is lighting used to its full potential. Lighting Designer Nick Cernovitch has incorporated a few excellent effects into the production but there is room for more than the general, and mood lighting, which predominate.

In contrast, sound effects and music are overused. Some of the effects such as the electronic hum which represents the roar of an airplane's engines are intriguing. Others, like the call of Gutman's bird, are essential to the script. But, when you add them all together, it makes for a case of audio clutter that does more to numb than heighten the audience's awareness.

On top of this, we are constantly bombarded with music. Some of it's important, but in many places Williams' dialogue is poetic enough to stand on its own and the addition of music gives the production the feel of a second-rate soap opera.

The primary virtue of this production is Williams' script. The first act is confused, long-winded, and a bit overdone. But the second act is excellent and it is here that the pace evens out. The audience gets a better grasp of what's happening and a number of uproarious comic scenes are added. After dwelling on the themes of isolation, meaninglessness and futility, which are so familiar to the modern



audience, Williams adds a brilliant optimistic twist. The cast, led by Atienza, rises to the occasion here and you leave the theatre walking on air.

Whether or not you enjoy *Camino Real* depends largely on whether you like Tennessee Williams. If there's any trace of the frustrated romantic in you, those

final inspiring scenes are worth seeing.

If, on the other hand, you find his prose to be pretentious and flowery, or his ideas to be sentimental and overblown, stay away. Because as far as the NAC Theatre Co.'s production is concerned, there's little else here that merits the ticket price.

HOME OF THE WEEK

Lord Albert Manor

Dennis, Judy, S.D., and Peter are the people who make *Lord Albert Manor* a home, not a house. Or is that a house, not a home? Whatever they do, they do it well, and so can you. Submit your place of residence to Home of the Week. Tell us in the proverbial 25 words or less why you home is worthy, and send it to the "H", *The Charlatan*, 531 Unicentre. And don't wait for spring—it's almost here already.



The Manor's rustic decadence compensates for the lack of a moat and drawbridge.



To pass the idle hours, householders have devised a game they call "Stop and Stare."

RECIPE OF THE WEEK Carrot Cake



Susan Lynn Pedwell

This is a recipe guaranteed to win over even the most unadventurous suburban students who think bagels are only for Jewish people and carrot cake only for hippies.

Susan's Special Carrot Cake

2 cups of flour
2 tsp. of baking powder
1 1/4 tsp. of baking soda
1 tsp. of salt
2 tsp. of cinnamon
2 cups of sugar
1 1/2 cups of crisco oil
8 1/2 oz. of crushed pineapple
2 cups of grated carrots
4 eggs
1/2 cup of chopped walnuts
1/2 cup of raisins

Sift the flour, baking powder, soda, salt and cinnamon together. Then add sugar, oil, and eggs, mixing well. Add pineapple (drained), nuts, raisins and carrots. Add two or three tablespoons of pineapple juice and mix well. Do all mixing by hand. Pour mixture into two nine inch pans or three eight inch pans and bake at 350 degrees for 35 or 40 minutes until done.

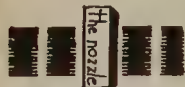
Suzie's Cream Cheese Icing

8 oz. cream cheese
3 tablespoons corn oil
1 1/2 cups of sifted icing sugar
1/2 tsp. of salt
Beat the cream cheese with a fork. Blend in the corn oil. Add icing sugar and salt gradually, and mix until smooth enough to spread. Spread on cooled cake.

"Home" photos by J. Kempf

Feb. 27 - March 4 -
James Blondeau

March 6 - 11 - Bob Luxton



SOCIETY'S TAVO

Feb. 27 - March 4 - Bandit

March 6 - 11 - Limbo Springs



221 Rideau

un- classified

LOST - In Rooster's Monday evening - men's deerstalker [Sherlock Holmes style] checked hat. Suffering identity crisis without said hat. Please return to Doug at 563-1590. Reward, one pan of excellent fudge

Summer Sublet - 2 bedroom apartment, furnished, May 1 - Aug. 31 in high rise, pool, terrace, parking, near Carleton, everything included \$288. per month. Call Marie or Karen at 731-5195

Bedroom furniture for sale, just bought one high-boy dresser \$90., one large student desk, \$110., one bookcase that sits on desk, \$100. If bought all together, \$275. or best offer, Brand new, call Marie at 731-5195

Sock 'n' Buskin is sponsoring a clown workshop to be presented by Roger Griffiths. Sunday March 5 from 10 - 12 am and from 1-3 pm in 100 St. Pat's. The workshop is free and everyone is welcome

Typing Service, English or French. Essays, papers, thesis, etc. contact Mary Lou Avon 745-0117 Mon-Fri after 6 pm.

For Sale - Kenwood K-700 Cassette Tape Deck call Don 233-6740.

Reward offered for helping us find a 2-3 bedroom apartment in Glebe or other central area. Moving May 1 but are flexible. Call Tom days 238-2006 or Michelle evenings 235-3953.

Will pay 50 cents each for random back issues of Rolling Stone (1976 and earlier). Also interested in bound volumes. Call Evelyn 741-0094 (mornings best).

Ski Night for International Students and friends. Tuesday March 7 at Camp Fortune. \$4.00 includes bus fare, equipment rental, tows and free lesson. Register in Rm. 501 Unicentre Bus leaves Res Commons, main entrance at 6 pm.

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Award winning author

An interview with Carol Shields

Felicity Munn

Carol Shields is an Ottawa writer with two volumes of poetry and two novels to her credit. Her first prose work, *Small Ceremonies*, won the Canadian Authors Association Literary Award for fiction. The follow-up novel, *The Box Garden*, came out recently and will be reviewed in the next issue.

Small Ceremonies follows the trials and tribulations of a housewife, and biographer of some repute, who has aspirations of being a fiction writer. It reflects, in a humorous sort of way, Shields' own problems as a young writer and parodies the pretentiousness existing throughout the writing establishment.

Both of her novels have been Book of the Month Club selections. *Small Ceremonies* sold out in hard cover and recently came out in paperback. "But if you think about it," Shields points out, "they only printed 3,000 copies. So you don't earn a great deal of money unless you're into the American market, or the British, I guess. There just aren't that many people - and I don't blame them -

buying hardcover fiction. It's pretty expensive. I don't buy many myself, and I'm in the business, I mean I feel I should."

Shields says she doesn't earn a living through her writing. "Fortunately I have a husband who's earning a living. I have a Canada Council grant now that's actually just run out. I've had two short-term grants for the poetry and then this regular Arts grant. I am beginning to earn a little bit of money from the books... But there's not much money in this kind of fiction. I mean unless you're a kind of a big name, like Margaret Atwood."

To supplement her income, Shields taught the creative writing course at Ottawa U. last year, and though she is not teaching this year, would like to teach a course in Canadian fiction in Vancouver, where her family will be moving this summer.

Shields wrote a few short stories and a little poetry while doing her first degree in English in the States (she is now a Canadian citizen). She married right after university and became a mother. "Then I got interested in reading poetry - I



hadn't written any for years. I started reading Philip Larkin, the English poet, and I decided I would try doing what he did. It looked so easy."

Eventually she had enough poems to publish *Others* (1972), and then wrote *Intersect* (1974) as "a kind of continuation of the first." By this time she was doing an M.A. in Canadian Literature at Ottawa U. but dropped out of the program because she'd decided to try to write a novel. It took her 15 weeks to write and in the end, when she sent it off to the publishers, everyone turned it down.

"And I never had it published. It has a lot of major faults. It was a kind of literary whodunit. Actually it wouldn't make a bad play. But it's really a bit melodramatic.... I got some nice comments from publishers, very encouraging comments. And it did encourage me, I think, to write another one."

So a couple of years later she wrote *Small Ceremonies* which was accepted by the fourth publisher she sent it to, and then she began *The Box Garden* immediately afterwards.

"As soon as I finished *Small Ceremonies* - there's a kind of a feeling, I think, of being emptied out after you finish a novel. I mean it's a good feeling in a way, but I think it's not a bad plan to start right away on something else. And what I started writing was the first chapter of *The Box Garden*, like literally the next day."

Aside from the poetry, fiction and non-fiction, Shields has also attempted drama but not, apparently, to her satisfaction. "I really don't know much about the technique of it. I have done a couple of one-act plays but never gone much further. And in fact, in writing novels, I love to write dialogue. I'm always happy when I've got a big section of dialogue coming up."

Shields says she enjoys writing poetry and prose and has no difficulty moving from one form to the other.

"Writing poetry brought me a great deal of pleasure. I mean I've written a lot that I'm not satisfied with but I have occasionally been happy with certain ones and I think the pleasure is finishing a poem which you are satisfied with is enormously rewarding. Poetry is a much more complete experience, I suppose. More closed. Because it's given me such a lot of pleasure, I would hate to think of it as mere apprenticeship for novel writing."

"But on the other hand I love writing novels. It's a big, kind of loose form. You can go anywhere, you can be anyone, take on any persona, take all kinds of risks. I think with poetry that you're always yourself, more or less. With novels, well, you become a story-teller and it's inexhaustible. It's very rewarding.

And I somehow do feel that I'm much more of a novelist than a poet."

"Of course anything that comes out of you comes out of your observations, more perhaps than out of your own feelings and experience. And I like putting my observations into words. But there is quite a similarity in material in my poetry and my prose, really. It's just the way of looking at it."

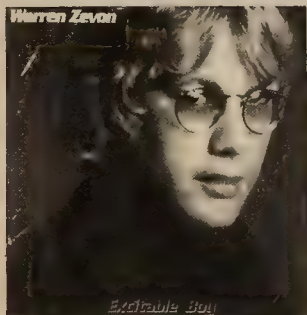
Even though Shields can't eke out a living from her writing, she says that there are definitely distinct advantages in being a writer in Canada. "When you send a manuscript to a publisher in Canada I honestly think it gets read. I've heard that this just doesn't happen in the States unless you have an agent. Even then, the market is so enormous, your chances of being read and then actually published, I think, are much less than they would be here. I think the climate's quite good here."

She's also grateful to the Canada Council. "It's not just the financial help, but by bestowing financial aid they're giving you the kind of encouragement you need. And especially, I think, for women writers. With children, you always feel you're taking time from them to indulge yourself. But once you've published something you feel you can spend more time on it, then it's worth something."

Aside from this question of time, Shields feels she has not encountered any specific problems as a woman writer. Some of the reviews written by men were, she says, a bit chauvinistic, "but I have felt on the whole that there hasn't been any difference between male reviewers and female ones that I've noticed. And that surprised me, somehow. One said I was more of a woman's writer, but that's the only one."

Shields feels that in recent years the portrayal of women, in and out of literature, has changed, not only because more women are writing about women, but because of the whole women's movement. This makes the idea of being a woman "a topic which has come out the way war novels came out during wars or depression novels came out during depression. It's the topic of the moment, although I've read here and there that it may be reaching signs of exhaustion."

She is currently working on two books. "I'm working on one with the right hand and one with the left. One is a non-fiction book about a court case here in Ottawa and the other is another novel, which I'm trying to write not so much from a woman's point of view this time. My main character is a man. I'm also writing it in the third person, which is something I've not done before, or not for a long time. And that's a whole new area too, a whole new set of restrictions, and a whole new set of freedoms at the same time. So it's interesting."



Zevon's latest: Tabloid rock records

Excitable Boy
Warren Zevon
Asylum

Joe McKendy

Warren Zevon delights in presenting us with the seamy side of life. But unfortunately, on *Excitable Boy* he often does little more than belabour an already familiar point: there are a lot of crazy people running around and it's hard to identify them until it's too late.

Zevon's debut album was largely restricted to the decadence of L.A. With *Excitable Boy*, he attempts to broaden his somewhat limited insight into violence and crime. But much of his effort is channelled into a kind of smug pessimism which has little more than shock value.

Roland the Thompson Gunner, and *Werewolves of London* are the best examples of Zevon's tabloid-like fascination with violence. The former is a stilted story of the ghost of a murdered

mercenary who lives on in all mercenaries. This song seems to imitate the storybook style and phrasings of Frank and Jesse James, a song on Zevon's first album. But it seems forced and lacks impact.

Werewolves of London tells us something we should already know from *Excitable Boy*, the song preceding it: don't trust a pretty face, an innocent look, a snappy suit or a disco haircut. Mr. Hyde in Dr. Jeckyll can turn up anywhere.

Lawyers, Guns and Money is the only other provocative song on the album. The narrator is in some kind of unspecified trouble in the Honduras and requests lawyers, guns and money to bail him out. The music has a gutsy edge to it that complements the overpowering approach to the problem.

The narrator downplays his tendency to womanize, gamble and take risks and considers himself an "innocent bystander." He attributes his messed up situation to hard luck, but it's difficult to feel sorry for him.

Many of the other songs on *Excitable Boy* do not rise above mediocrity despite the album's star studded cast. It is co-produced by Jackson Browne and Waddy Wachtel. Browne also sings harmonies on some songs as do Linda Ronstadt, John David Souther and Karla Bonoff.

The only other song which stands out on this album is *Nighttime*, but only because it is bad. Its only saving grace lies in the fact that it may well be intended as a disco parody. However, if it was successful, we wouldn't have to speculate on whether or not it is parody. It would be obvious.

Zevon shows flashes of being a brilliant composer. And if he could extend and string together more of the magic moments on *Excitable Boy*, he could write about his wife and kids and let the tunes carry it.

His knack for putting together some of rock's most elegant piano riffs comes through on two cuts, *Accidentally Like a Martyr* and *Tenderness On The Block*.

So if Zevon could weed out the mediocre tunes and dig a little deeper the next time he plays psychologist, he might make better use of his cartel of California's finest musicians.

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Second University Program

Communications & Consciousness

This is an exercise oriented series of experiences in a group setting. Much of it comes from a background of body awareness, encounter, sensitivity. Tibetan, Sufi and Yogic traditions. The assumption is that any one school of thought is inadequate for growth in the period of human history. Some of the underlying techniques and concepts from these areas are taken and combined with techniques developed by the instructor. The course includes exercises in body-awareness, tension, here and now awareness, encounter sensitivity, and energy altering (altering the energy field as observed in Kirlean photography).

The course may be taken either as a one-day workshop or in evenings over five weeks. A light lunch of fruit is provided in the one-day workshop.

The instructor will be available for information
in the Tory Link

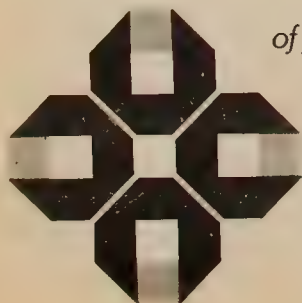
Tuesday March 7 and Thursday March 9, 10 - 2:30

how long will it take you to find a job after you graduate?

WE WANT TO KNOW

The CUSA Education Office is doing a survey that will help us determine the problems Carleton graduates face when they hit the job market; the reality of paying off student loans and limited job opportunities

Next week 1000 students graduating this spring will receive the first of five questionnaires being sent out over the next 20 months.



We urge you to respond and help us help you!

**Education & Research Office
Carleton University
Students' Association**

THIS WEEK AND MORE

3 friday

Christopher Ward is in The Pub tonight and Saturday from 8:00.

Terry Christenson is in Rooster's tonight and tomorrow.

The University of Ottawa Jazz Ensemble will perform in the U of O Unicentre today at noon.

The World Figure Skating Championships continue daily at the Civic Centre Arena, Landsdowne Park, until March 12.

Ottawa Poet Joy Kogawa will read selections from her books A Choice of Dreams and Jericho Road today at 12:30 in C264 Loeb.

Young Frankenstein and Alice Doesn't Live Here Anymore are featured at the Towne tonight at 7:30 and 9:30, followed at midnight by The Rocky Horror Picture Show.

Brian Seanson will be appearing at the Mango Tree Cafe, 169 Nicholas, tonight and tomorrow evening from 8:00.



The International Conference on Science, Literature and Contemporary Culture continues today with a panel discussion on Language, Science and Society at 2:00 in Theatre A, Southam, a discussion of Contemporary Canadian Art by David Burnett at 4:00 in the Unicentre Main Hall, and the keynote address by David Suzuki at 8:00 in the Residence Commons Lounge.

The Jewish Business: Anti-Semitism in Imperial Germany will be the topic of a lecture by Prof. D.K. Burfe tonight at 8:15 in the Senate Chambers, level six of the Administration Building.

4 saturday

The Towne features Three Musketeers at 7:30 and Young Frankenstein at 9:30, followed at midnight by the Beatles' Yellow Submarine and Frank Zappa's 200 Motels.

The NFT presents The Charge of the Light Brigade at 7:30 and Dawn Patrol at 9:30 tonight.

The International Conference on Science, Literature and Contemporary Culture winds-up today with a seminar, Science and Marxism, at 10:00 in 504 Southam, the screening of the films La Jetee, Illumination and Dark Star at noon in Theatre A, Southam, a discussion, Science, Literature and Philosophy at 1:00 in 504 Southam, and a final keynote address by Edgar Mitchell in the residence Commons Lounge.

The Robber Bridegroom closes in the NAC Opera tonight at 8:30.

An evening of Japanese films, featuring Nature's Patterns and Before the Dawn, will be presented tonight at 8:00 in 208 Unicentre at University of Ottawa.

A workshop on The Image of Women in Film will be presented in C164 Loeb today at 10:00. Afternoon seminars will be held on related topics in the School of Social Work, Mackenzie Building.

5 sunday

Casablanca is being screened at St. Pat's College tonight at 7:00 and 9:15.

Camino Real, a play by Tennessee Williams continues in Theatre of the NAC nightly at 8:00 until March 11.

ORCA is featured at the Towne tonight at 7:30 and 9:30

6 monday

The Central Band of the Canadian Armed Forces performs in the NAC Opera tonight at 8:30.

Francois Truffaut's L'Enfant Sauvage and Roman Polanski's Macbeth will be screened at the Towne at 7:30 and 9:15.

Carleton Collegium Musicum presents a noon hour concert of Medieval and Renaissance Music today in A900 Loeb, Studio A.

The Big Sisters Association of Ottawa-Carleton is holding its annual meeting tonight at 8:00 in the Joliet Room, Skyline Hotel. For further information please call 237-7089.

The Ottawa Community Law Program presents a free public lecture tonight on buying and selling a home, at 7:30 in the auditorium, Ottawa Public Library, 120 Metcalfe.

7 tuesday

Union Maids, a short film dealing with women in the early labour movement in America will be screened today at noon in the Women's Centre, 504 Unicentre.

Feminism and Socialism is the subject of a seminar sponsored by the Women's Centre this afternoon in 209 Unicentre. It will be led by Eleanor Burke-Leacock.

Cliff Thorburn, Canada's reigning snooker champion will display his skills along with a running commentary at 2:00 this afternoon in the Games Room, level one Unicentre. He will also be matched against Carleton's top players.

L'Enfant Sauvage and Macbeth are featured at the Towne tonight at 7:30 and 9:15.

Jean Renoir's The Woman on the Beach, followed by a taped interview with the director will be presented at the NFT tonight at 7:30

8 wednesday

A demonstration on Parliament Hill today at noon will mark International Women's Day in Ottawa. Speakers will include Helen Levine of Carleton's School of Social Work and representatives of the Ottawa Tenants' Council and Native Women's Rights.

A Women's Pub will top-off International Women's Day activities in Ottawa tonight at 8:00 at the Town House Motor Hotel, 319 Rideau Street.

The Progressive Conservative Club presents former cabinet minister and leadership candidate Paul Hellyer tonight at 8:00 in C264 Loeb.

Recent award-winners from the International Advertising Festival and Bob Fosse's 1972 production of Cabaret will be screened tonight at the Towne at 7:30 and 9:30.

Federal Agriculture Minister Eugene Whelan is the Luncheon Speaker today at 12:30 in Rooster's.



A scene from Camino Real, continuing nightly in the NAC Theatre until March 11

9 thursday

The Carleton Peace Council sponsors a lecture by Prof. John Siglar on the history and present situation in the Middle East today at noon in B149 Loeb.

Mango, with Rick Rice, are featured nightly in The Pub at 8:00 until Saturday.

The Ottawa Little Theatre presents The Day After the Fair, opening tonight and running until March 25.

Two contemporary Russian films, Orphan and Personal Opinion will be presented tonight at 7:30 and 9:30 at the NFT.

To Have And Have Not and Cabaret are the Towne features tonight at 7:30 and 9:30.

Snezy Waters performs in Rooster's, nightly until Saturday at 8:00. Admission is \$1.50 CUID, \$2.00 for others

10 friday

To Have and Have Not and Who Has Seen The Wind are featured at the Towne tonight at 7:30 and 9:30. Following, at midnight, are Hellstrom Chronicles and Kentucky Fried Movie

Celebration of International Women's Day ends tonight with a Pot Luck Dinner and women's amateur night in Lucy's Lounge, St. Pat's College.

West coast poet Mike Doyle will read from his works today at noon in the Arts Faculty Lounge, 20th floor of the Arts Tower.

Dr. Felix Gradstein of the Atlantic Geological Science Centre will present a seminar: This Looks like a Good Place to Drill... except for Oil, today at 11:30 in 332 Tory Building.

Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

The Serpent's Egg: Bergman in limbo

The Serpent's Egg
Ingmar Bergman
Capitol Square 3

John Ramlochand

Going to see an Ingmar Bergman film is like a doctor's appointment one must keep.

His films (*The Silence*, *Persona*, *Scenes From a Marriage*) have chartered the inner psyche of man's desperation with



LIV ULLMANN as Manuela, the sister-in-law in Bergman's *The Serpent's Egg*.

such a clinical clarity that one is often left numbed by the viewing experience. Bergman's work does not operate upon the entertainment principle of so many commercial films, but confronts the viewer with bitter psychological truths. Bergman's talent then, lies in an ability to explore his own existential agony while providing a universal echo with which the viewer can identify.

This unique relationship with his audience has led to a coterie of fanatic Bergman admirers. However, many people do not empathize with the intense psychological contortions of Bergman's characters, and his work leaves them cold.

Inculcated with these general attitudes towards Bergman's work, *The Serpent's Egg* comes as quite a shock. This is not explicitly an internal psychological drama that requires empathy with its protagonists to be understood. It is, instead, a film that attempts to determine the psychological state of its characters and their "zeitgeist" through a sociological, and even political, approach.

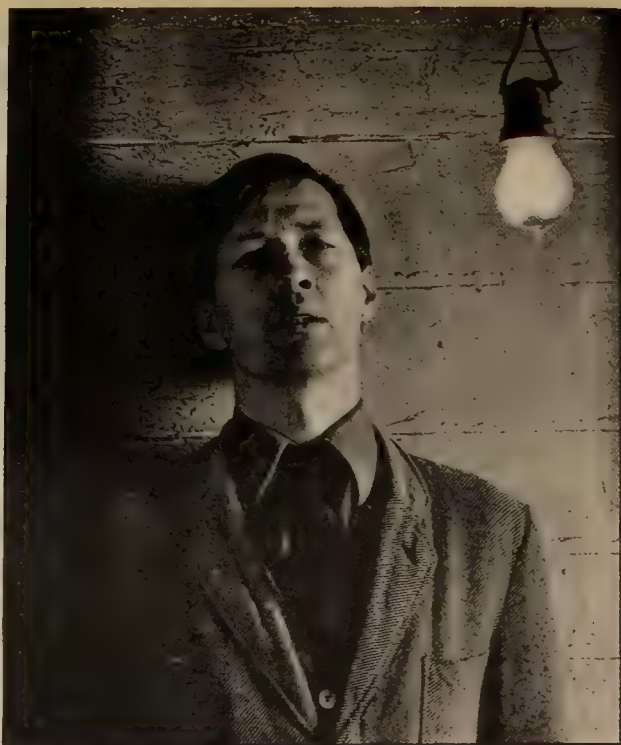
The tension between Bergman's past approach to filmmaking and his present attempt to externally politicize the events of his characters' lives leads to a failure on both levels. To coin a cliché though, it's an "interesting failure."

The film details the life of an American-Jew, Abel Rosenberg (David Carradine) who is stranded in Berlin in November, 1923. Early on, his brother commits suicide and Abel is left with his widowed sister-in-law, Manuela (Liv Ullmann), who sings in a cabaret by night (she ain't no Marlene Dietrich) and is a whore by day. In the course of the film, these two become lovers and move into a gungy apartment, which one of Manuela's former lovers' gives to them freely. Abel gets a job in the clinic, again through the help of Manuela's old lover, Hans (Heinz Bennett) who is an eminent scientist there.

Abel and Manuela's relationship begins to deteriorate however, mainly because of Abel's alcoholism and his intense suffocation while living in the apartment. Returning one night from a drunken spree, he finds Manuela dead (presumably gassed). Looking up suddenly, Abel discovers that there is a man behind a window filming the whole scene. Filled with rage, Abel begins to break all the mirrors and windows in the apartment only to discover film cameras behind all of them.

It turns out that they have unwittingly been part of an experiment conducted by Hans. These experiments, often quite gruesome, are designed to test the resistance level of individuals to various pain stimuli. Their overall aim is to determine what characteristics are desirable in the perfect man and woman, and what must be exterminated.

This story is played out against a background of political events happening throughout Germany. We are continually made aware of, for example, the exchange rate of the German mark to the dollar (at one point it is five billion marks to the dollar) and of Herr Hitler's activities in Munich. This is done mainly through a nameless narrator who has a



David Carradine as the American-Jew in Berlin of the 1920's in *The Serpent's Egg*.

tendency towards 'poetic' description: "Everyone breathes the fear like a nerve poison."

Other techniques of putting the immediate story in a wider political context are to have characters read out news items from the newspapers and by having the protagonists, especially Abel, see cases of Jews being beaten by black-outfitted fascists.

Contrary to this are the surreal elements of the film which attempt to portray the internal psychological state of the characters and act as a comment on society as a whole. Some of the scenes, like Abel's strange adventure with a Berlin whore, are handled very well.

However it is the lack of unification of these internal-external elements into the plot that makes the film a failure. Bergman doesn't seem to know what angle to take for a large portion of the film. Many scenes appear to be extraneous and thus the work suffers from Bergman's lack of conciseness and clarity of insight.

On a narrative level, the film is much too slow and untidy. The attempts at expanding the context of the story are too clumsily handled and the time-outs for quicky trips into the mental zones of the protagonist keep getting in the way of the plot.

The film is thus, for a long time, in a state of limbo. It results in a frustratingly boring experience which only picks up, drive in the last ten minutes.

Bergman's uncertainty affects the acting of Carradine in particular. His portrayal of Abel is full of seemingly contrived actions and utterances. In one long sequence, for example, Abel goes crazy when he thinks that the inspector, Herr Bauer (Gert Froebe) who is investigating Abel's brother's death, is antagonizing him because he is Jewish. This sequence, which takes about five minutes, does nothing to advance the story beyond showing us how paranoid and unstable Abel is.

Ullmann is much better in her sleazy-by-necessity role. She is the penultimate Bergman actress who functions best under his direction.

Froebe's portrayal of Inspector Bauer is particularly interesting though, because of the allusion to Inspector Lohmann in Fritz Lang's 1932 classic *M*. Not only does Froebe look and act like the character in *M*, but he also makes a spoken reference to Inspector Lohmann. This allusion is meant to deepen the thematic value of *The Serpent's Egg* since *M* was also concerned with an analysis of the psychological paranoia in post-WWII Germany. However, it only emphasizes Bergman's failure because his film suffers in comparison.

Lang's film was a tightly paced thriller examining character motivations without weakening the considerable suspensefulness of its plot. Here everything worked together, they were not the delicately painted, but disparate pieces that are Bergman's.

On a positive side is the work of Bergman's cinematographer Sven Nykvist. He captures the drab gray-blue world of the 1920's Berlin and occasionally inflicts the screen with a sudden burst of red which evokes the perverse and rotting underside of a society falling apart.

Bergman too, does achieve one notable effect. His central image of the serpent's egg is quite literally realized in the film. A serpent's egg, as defined by one of the characters, is an egg whose thin membrane allows one to see clearly the evolving embryonic creature within. And Bergman's portrait of Berlin, 1923, allows one a glimpse of the creature that would evolve into the Nazi Germany of the 30's and early 40's. Hans' work with people not only foreshadows the later Nazi experiments, but suggests the brooding mentality that lay angrily below the surface of a suppressed and embittered between-the-wars Germany.

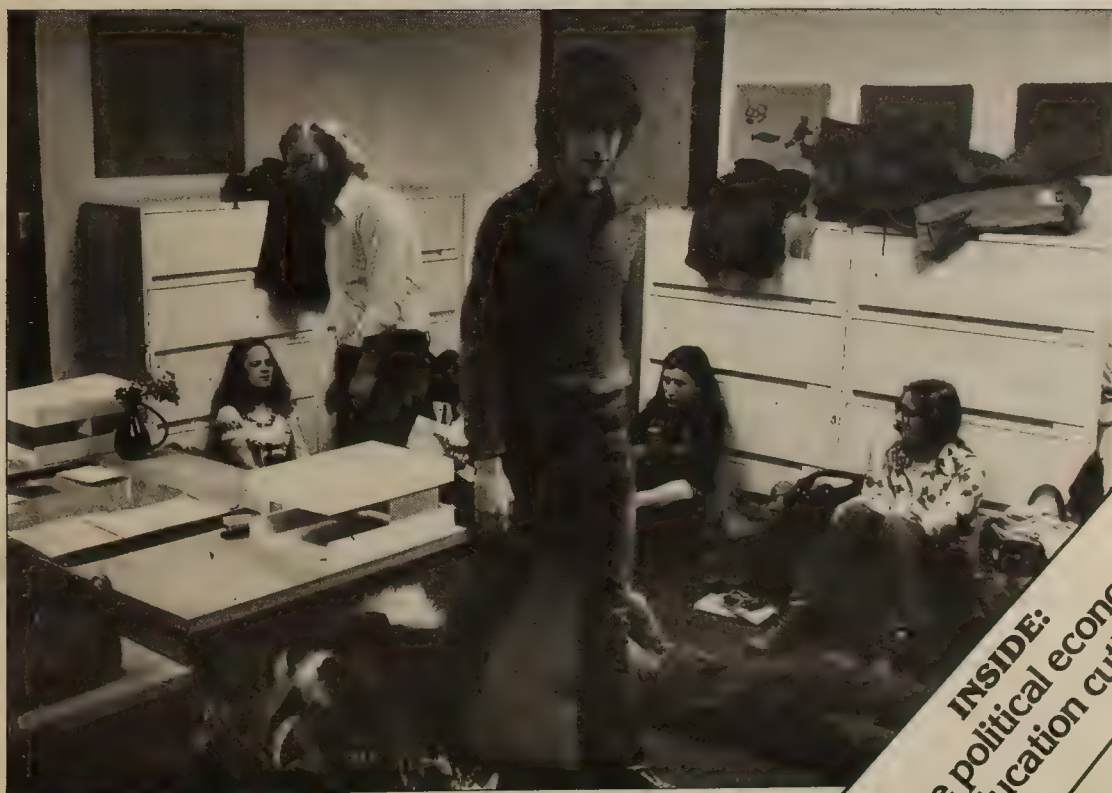
It is difficult to recommend this film or to completely dismiss it. It marks a change for those of us who are tired of the oppressive psychological meditations of a film like *Face To Face* (Bergman's previous film). Yet this change is clumsily handled and not so much less depressing.

Bergman, it would seem, has realized the necessity for new directions in his career. One can only hope that his next attempt will be worthy of that ideal.

STUDENTS OCCUPY ACTING PRESIDENT PORTER'S OFFICE

Volume 7, Number 24 March 10, 1978

THE CHARLATAN



INSIDE:
The political economy
of education cutbacks

THE CHARLATAN

election for the position of editor-in-chief

Voters List

Persons must have made two submissions to The Charlatan each term to qualify as a voter. If you are not on the voters list but think you qualify, please contact Stephen Cole in The Charlatan office, 531 Unicentre, or phone 231-4483, before Tuesday, March 14.

Jim Adams
Robert Albota
Andy Borkowski
Terry Brodie
Claudette Carson
David Clarke
Beth Clune
Stephen Cole
Sue Craig
Luciano DiNardo

Mary Ferguson
Mary Fitzhenry
Anne Gillies
Sheila Guptell
Darlene Harapiak
John Hewitt
Gayle Herchak
Peter Howell
Jean Kempf
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Peter Larock
John Larkin
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Andy Lynch
Sharon MacGregor
Janice Marshall
Joe McKendy
Jacquie McNish
Bill Onuske
John Ramlochand

Peter Rosenberg
Ron Shewchuk
Susan Saville
Janet Selman
Anne-Marie Smart
Phil Shaw
John Sadler
Karen Shopsowitz
Kirk Titmuss
Theresa Wallace

Screening Session

Candidates for the position of editor will be screened at 2 pm, Tues. Mar. 14 in The Charlatan office, 531 Unicentre. All voters are urged to attend.

Voting

Voting will take place in the Ombudsman's office on Wed. Mar. 22 and Thurs. Mar. 23 between 10:30 am and 4 pm.

Announcement

The successful candidate will be announced at 5:30 pm, Thurs. Mar. 23 in The Charlatan office by the chairperson of the Joint Board, Liz Hoffman.

THE CHARLATAN

Volume 7, Number 24
March 10, 1978

Stephen Cole
editor-in-chief
Peter Larock
news

Jacquie McNish
Terry Brodie
Janet Selman
assistant news

Ron Shewchuk
Phil Shaw
features

John Kempf
photo

John Ramlochand
arts

Joe McKendy
sports

Kirk Titmuss
graphics

Bill Kretzel-
production co-ordinator
John Hewitt
general manager

Sheila Guptell
advertising sales manager

Janice Marshall
David Clarke
John Ramlochand
advertising assistants

Andrew Lynch
circulation manager

Staff this week:

Anne Gillies, Sharon MacGregor, Mary Ferguson, Clyde Graham, Donna Tranquada, Peter Howell, John Larkin, Robert Albota, Terry Lavender, Anne-Marie Smart, Gayle Herchak, Peter Walton, Diane Sewchuk, Jacquie Miller, Eugene Ellman, John Sadler, Peter O'Neil, Randy Burton, Mario Toneguzzi, Boris Hrybinsky, Fernando Traficante, Fliss Munn, David Clarke.

Cover: Photos by J. Kempf

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Claudette Carson, Typesetter.

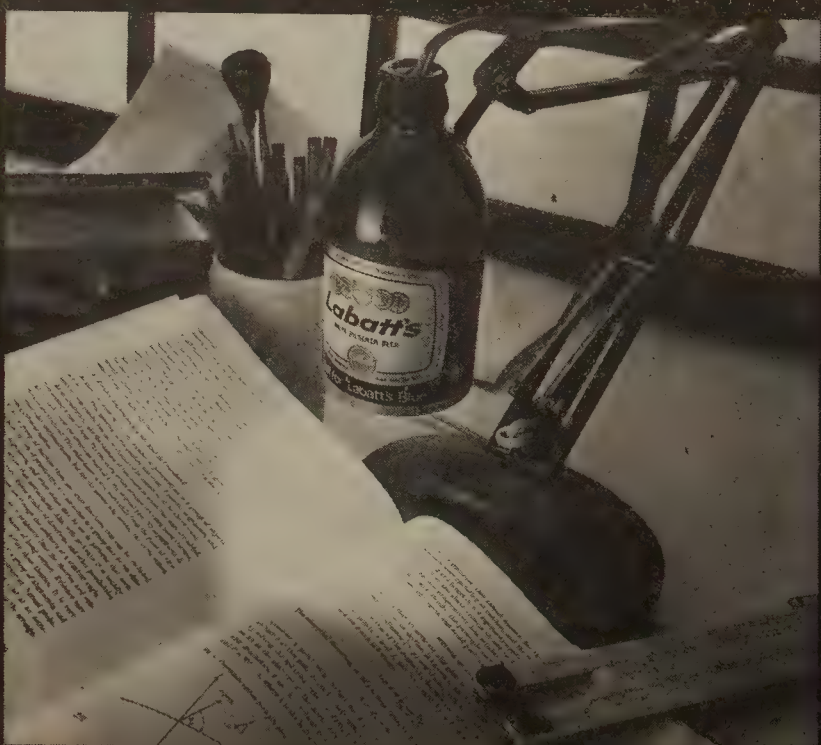
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The Charlatan is located in Room 531 Unicentre. Telephone 231-4480, 231-4483.

What to do with an empty Blue.



When you're smiling, call for Labatt's Blue.

Students stage sit-in to air demands

Clyde Graham

A group of 14 Carleton students have moved into the office of acting University President John Porter, and say they will "camp out" there until March 16 or until Porter agrees to their demands.

The students, calling themselves the Carleton Committee Against Cutbacks (CCAC), walked into Porter's office early Wednesday and gave him a list of demands when he arrived minutes later.

The chief demand is that Porter shut down the university March 16 to support a demonstration in Toronto against cuts in university funding by the provincial government.

The students were still in the office last night and Porter says he won't try to have them removed. Porter has moved to Carleton President Michael Oliver's office.

Porter, who is filling in for Oliver while he's on a month-long trip to Africa, says he can't close the university because of a decision by the university Senate, Monday.

A motion by students' association CUSA (President Ben Lachance to close the university March 16 was defeated in Senate by an 11-10 vote.

Although CUSA supports the sit-in and several members of students' council are involved, the students say the protest is independent from CUSA.

CCAC spokesman, Dan Westell, Journalism Rep on next year's students' council, says the idea for the sit-in came up at a meeting Tuesday afternoon, when plans were being made for the March 16 demonstration at Queen's Park.

So far the students have had two meetings with Porter.

In both Porter said his hands are tied because of the Senate decision.

"My position was that since the Senate passed this motion two days ago it would be inappropriate for me to give in to the students' demands," he said Wednesday after meeting with the protesters.

Porter said he would ask for a special meeting of Senate today to reconsider its decision to keep the university open.

Westell says the decision has been passed back to Senate but the CCAC will continue to occupy Porter's office until a promise is made to close the university March 16.

"We feel the cancellation of classes will show that the university is opposed to cutbacks," he says.

Westell says the support they have received has been encouraging. About 2,500

signatures have been collected on a petition supporting the sit-in.

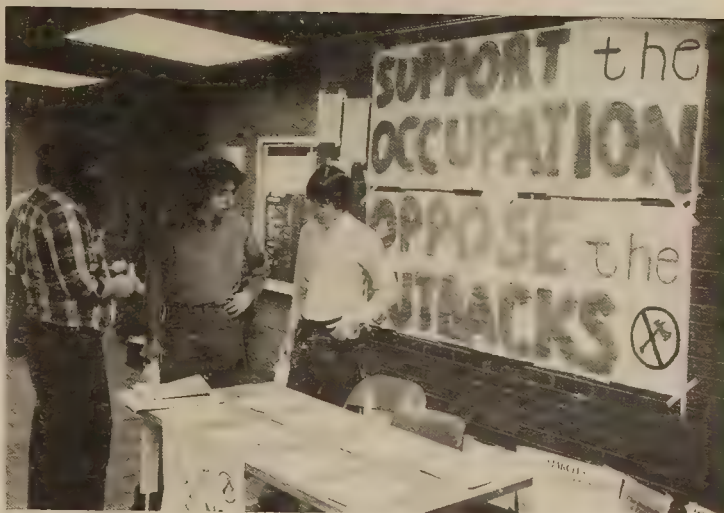
The March 16 demonstration at Queen's Park is being sponsored by the Ontario Federation of Students, CUSA is planning a rally for March 15 to drum up support and is providing free buses to Toronto.

Trent University, York University and Ryerson Polytechnical Institute have decided to cancel classes for the demonstration.

Westell says since the decision is up to Senate, sitting in Porter's office isn't very effective. But he says it will draw media attention.

The students also want the university to publicly oppose cuts in university financing, make a better effort to get a new wing built on the library and give faculty, students, and staff more say in determining the university budget.

Porter says the university is opposing cutbacks and is continuing to push for an ex-



tension to the library. He says both points are covered in a brief by the university to the Ontario Council for University Affairs. The brief won't be released until this spring.

Porter says students have plenty of input into policy making and don't even use all their opportunities for input. He says students are apathetic. As

an example, he cited the one seat on the Board of Governors that is vacant.

The protesters say they aren't convinced by Porter's response and will continue the sit-in.

Despite a bit of crowding the students don't face many hardships. Boredom seems to be the biggest problem.

A portable TV, radio,

newspapers, and text books kept students busy as they stretched out on the carpeted floor or lounged in easy chairs.

Although the protesters have been going to eat in shifts they spent Wednesday night and last night in the office sleeping on the floor in sleeping bags.

PHILIP UREN:

Canada's policy toward South Africa "moral posturing"

Jacquie McNish

One of Nigeria's national newspapers reported on Feb. 10 that the director of Carleton's Paterson Centre, Philip Uren, said Canada's withdrawal of its trade commissioner from that country was "mere political gymnastics."

The Daily Times reported Uren as saying in an interview

with the "racist" South African radio station that "the decision was only a symbolic concession to Canadians who were talking loud about human rights, and was not meant to affect practical matters."

Uren visited South Africa from Jan. 29 to Feb. 17 at the invitation and expense of the country's white minority

government.

Canada's decision in December to remove its trade commissioner is part of the federal government's new policy to protest South Africa's apartheid practices.

Uren says the Daily Times was "strictly accurate" in reporting that he was opposed to Canada's policy towards South Africa.

"The statements Jamieson (Secretary of State for External Affairs) made on Dec. 19 about South Africa were strictly moral-posturing," says Uren.

The Daily Times also called Uren "a guest of the Vorster gang."

To say "that I am what they call part of Vorster's gang is in my judgement not too accurate. I was a guest of the South African government and that appears to be a question of contention," he says.

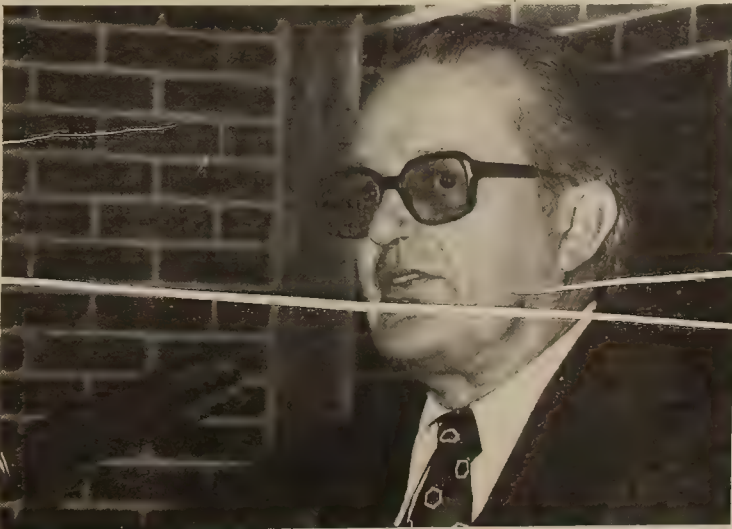
Uren says he was visiting South Africa for his own academic interests. He visited ten South African universities which are partially government financed.

Some of the people attending an international conference on conflict and change in South Africa held at Carleton two weeks ago, denounced Uren's visit.

Carleton's VP Academic, John Porter, released a statement at the conference absolving Uren of any wrongdoings.

"Faculty members are free to pursue their personal academic interests as they see fit," the statement said.

Uren says he should not be attacked on a moral basis. "My job is international relations and I don't think the nations should be ranked morally. When I go to the Soviet Union it doesn't mean I approve of Marxism-Leninism."



Philip Uren, Director of Carleton's Paterson Centre.

Women take demands to Parliament Hill

Jacquie Miller

About 200 people gathered at the foot of Parliament Hill Wednesday to protest the present status of women and to celebrate International Women's Day.

Amid stomping and clapping a trio of women singers performed. Behind them stood about 30 people carrying placards.

At noon a list of demands was read. The list included: equal pay for equal value and equal access to work for all women; an end to cutbacks in social services; 24-hour-a-day free universal daycare; abortion on demand and universal availability of birth control; Indian rights for Indian women; an end to discrimination against lesbians and the declaration of International Women's Day as a statutory holiday.

The demonstration at Parliament Hill was the highlight of a week's activities organized by the Ottawa Women's Centre in conjunction with the Women's Centres at Carleton and the University of Ottawa.

Helen Levine, an instructor in Carleton's School of Social Work and one of the six speakers at the demonstration said the women's movement has been struggling since 1908 to "end the economic, physical, and psychological battering

upon us."

Saying "we want bread and roses now," Levine criticized the government for cutbacks in social services.

Dodie Zerr, of the Service Office and Retail Workers Union of Canada, stressed the need for working women to organize into unions.

Zerr said the need for unions is obvious. In 1991 women were getting 50 percent of the salary men were. Today they make only 56 percent, Zerr said.

Monique Sioui, a member of the executive of the National Native Women's Association of Canada, demanded equal rights for Native Women under the Indian Act.

Sioui said the Indian Act has caused "division and tragedy" by stripping women and their children of their registered Indian status if they marry a non-Indian.

Dorothy O'Connell, a representative from the Ottawa Tenant's Council and author of the book *Chiculet Gomez*, said housewives are given an inferior status in society.

Housewives receive no sick leave, vacation pay or pension for the "valuable and essential work" they do, O'Connell said. She also criticized the inadequacy of mothers' allowances.

"We're grown up now. We don't want an allowance. We want a living wage," she said.

CKCU employees getting partial salaries

Mary Ferguson

Radio Carleton's (CKCU) two full time and four part time employees received their full February salaries and are getting partial salaries for March and April.

Carleton looking for new president

John Larkin

Wanted. One president for Carleton University.

The seven year term of current President, Michael Oliver, ends in July 1979 and a six-person Presidential Search Committee has been assigned the task of coming up with a list of potential candidates by May 1, 1979.

The Board of Governors (BOG) will make the final decision from that list. Their choice will take over Oliver's job July 1, 1979 for a seven year term.

The secretary of the search committee, Douglas Brombal, says advertisements have been placed in local newspapers and the Toronto Globe and Mail.

He says letters have also been sent to members of the BOG, all full time staff at Carleton, and the presidents of all Canadian universities asking for nominations.

On Feb. 14, CKCU's three full time and six part time employees were taken off the CUSA payroll. Since then three employees have left the station.

Students' association President, Ben Lachance, said at the time of the cutoff that no one had been fired, but there was no money for salaries.

CKCU Station Manager, Randy Williams, appealed the decision before the students council at a closed session Feb. 28 and asked for \$6,000 for salaries for March and April.

Council decided to give the station \$3,000 and 20 percent of any other revenue the station can generate for salaries. The station is trying to solicit funds from the university, government, and private sources.

Lachance says council voted to pay the employees "as a move of good faith which would keep them at the station."

At this week's broadcast Policy Board (BPB) meeting, Williams was asked to submit a \$60,000 budget proposal for the next BPB meeting, March 21.

Lachance says the proposal "is merely an attempt to prepare CUSA and Radio Carleton to work with a bare minimum of operating costs for the coming year."

According to Finance Commissioner Harvey Tepner, the station's operating budget for the past year was \$135,000.

Williams says a \$60,000 budget "would mean the demise of CKCU in six months."

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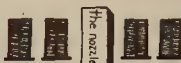
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Thurs., Mar. 16
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The last gasp at St. Pat's?

Peter Howell

Students and faculty of St. Patrick's College faced a grim choice this week: should they voluntarily close their liberal arts institution, or wait for Carleton University to do the job?

After a flurry of memos, and two meetings on Wednesday, the question remained unanswered.

It's a crisis precipitated by separate events — the impending resignation of St. Pat's Dean John O'Manique, and provincial budget cutbacks.

The latter problem prompted two professors on St. Pat's College Council to move last week that the 49-year-old institution accept "death with dignity" rather than inevitable slaughter. They cited proposed reductions in support staff, and dropping enrolment, among other things, as problems too big to cope with.

Now the college stands to lose O'Manique, its dean of three years. He said he's been offered a position at Carleton, and hasn't decided yet whether to accept. He refused to elaborate on the offer, saying only the job is "closely related to the development of the College."

In a meeting of the College Council's executive committee Wednesday, O'Manique was accused of exacerbating the St. Pat's situation by his hedging.

Professor of English, Stan Russell, one of five faculty and three student members on the committee, told O'Manique it was pointless to talk of St. Pat's future when it may soon be without a dean.

"I think all of these things are untimely, frankly, especially in light of my impending resignation," Russell told O'Manique.

Russell was referring to earlier discussion of what could be done for St. Pat's. The committee agreed there were two options:

Close the college down entirely, and let Carleton do with it what it will.

Create a new St. Pat's, perhaps with a different name, that would be part of Carleton, yet still offer the small-class liberal arts opportunity the college offers to students.

The latter idea was given weight by a proposal presented to the committee by O'Manique. Although only in draft form, it urged "St. Patrick's College should be identified as a School of the University with a director and a Committee of Management."

How successfully this could work for a college that prides itself on its autonomous relationship with Carleton became an emotional sparring point.

"Those of us who are in the departments that are related to the liberal arts program are now people who have no will to go on," said Stan Clarke, a

professor of philosophy.

"When it comes to the point that the college is just largely a set of programs, then it is no longer St. Pat's College as such," he said.



Dean John O'Manique

Josy Hall, President of the St. Pat's Students' Association, told the committee she's heard of "a lot of quick applications that have gone to other universities" since rumors began a week ago the college faces closure.

At one point, the committee considered and quickly dismissed a memo from Odette Condemine, head of the college's French department. She urged the motion to close St. Pat's be "tabled and quickly forgotten at the earliest possible opportunity."

After three hours of discussion, the committee hadn't reached consensus. It decided to meet again next week to vote on the motion to close the college.

Earlier in the day, about 50 students gathered in Lucy's



cafeteria at the college to discuss the problem. It was reminiscent of November, 1974, when Carleton President, Michael Oliver told an audience of about 200 students St. Pat's might have to close because of provincial cutbacks amounting to \$400,000.

He made it clear then dropping enrolment had made

the liberal arts college — one which concentrates on history, literature, languages, philosophy and religion — an expensive dinosaur. A Senate lobby by students and faculty saved the College then.

Enrolment at St. Pat's in 1967, the year Carleton purchased it, was close to 1,000 students. This year, the number is 377.

Hoffman:

Office of Ombudsman needs thorough review

Anne-Marie Smart

There should be a thorough review of the office of the Ombudsman, says departing Ombudsman, Liz Hoffman.

"I've been satisfied with the job and I feel it's been a good experience. I think, however, there should be a thorough review of the office and its existence declared on paper instead of by agreement."

Right now the Office of the Ombudsman is not a part of the University Charter which outlines the structure of the university.

Hoffman also says the position should be expanded from being a student Ombudsman to a university Ombudsman.

The Office of the Ombudsman was set up eight years ago to deal primarily with students' on campus grievances, complaints, and requests for information.

The office is financed equally by the students' association (CUSA) and Students' Services, but is autonomous of both organizations.

CUSA President Ben Lachance, says a Senate advisory committee to study the

office met for the first time last week.

"The review will probably take a year to complete," Lachance says. "The result could be new terms of reference for the office."

Hoffman, who is leaving because her husband has accepted a job in Toronto, has worked in the office for two-and-a-half years. She was promoted last fall from assistant after Lorne Butchart resigned to take a better job with the Public Service Commission. Hoffman's appointment was for one year.

Hoffman says the most common off campus disputes she mediates are those between landlords and their tenants. Complicated problems are referred to the University of Ottawa's Legal Aid Clinic, although Hoffman does follow-ups until the case is closed.

"I feel very strongly that a landlord has a great effect on a student. If a student's furniture is sitting out on his front lawn one day, that's going to affect the way the student writes essays or exams."

Hoffman says on campus disputes range from sexual and racial discrimination to grade

appeals.

"A student will come in and say 'I think I deserve a better grade and the administration won't help,' when it's simply a matter of poor communication."

Hoffman says her role as mediator is best achieved if she becomes aware of the complaint immediately. She says she can then provide information and avoid compounded error.

Hoffman says the position demands a person who is people orientated, willing to accept a challenge, and make the office into a career.

Hoffman says what often happens is the office is used as a career stepping-stone to better paying jobs.

"For \$13,000 to \$14,500 the hiring committee will find someone who is keen and good but will leave when their contract expires. I don't think the pay cheque recognizes the responsible role an Ombudsman plays in the Carleton University community."

Lachance says the next Ombudsman will be hired effective May 1 for a one-year term.

U of T TAs still without contract

TORONTO [CUP] — A new contract for University of Toronto teaching assistants doesn't appear likely in the near future even though conciliation procedures have been initiated to settle the six-month old dispute between the group and the university.

Negotiations between the Graduate Assistants Association (GAA) and the university began last September, but broke down in mid-January when the university withdrew an offer to pay increases retroactive to September.

"It was like saying sign right now or else," said GAA spokesperson Jean Greatbatch.

The union, which represents student teaching assistants, lab demonstrators, markers, tutors, and part-time lecturers at the university, filed for conciliation after the administration offer was withdrawn.

The union, the first group of teaching assistants to have a collective agreement with a Canadian university, has more than half the university's 1,200

teaching assistants among its members.

The university has offered only a five percent across-the-board increase. According to the GAA the increase represents a four percent cutback in the previous contract's cost of living level.

"The university's chief negotiator has a bargaining strategy of just going through the motions," Greatbatch said.

The GAA is asking for a change in present pay categories, a standardized discharge procedure, a more standardized hiring policy, union security, a maximum class size, dental and eyeglass benefits, and the creation of a labour-management discussion committee.

The union also wants its members to have the right to initiate grievance procedures for any comments entered in their employment files that they consider untrue or unfair.

Now, teaching assistants can be fired without notice or warning.



Liz Hoffman, Ombudsman

Photos by J. Kempf

Canada must lead the way to safe nuclear satellites

Carl Ribble

THE UBYSSEY - The Soviets launched a small sea-surveillance satellite sometime in September last year that was destined to cause world-wide shock and apprehension.

Less than two months after it was launched, Cosmos 954 slipped out of its 240 kilometer high orbit.

The satellite contained 47 kilograms of highly enriched Uranium 235 in a 440 kilogram reactor to reportedly meet the power requirements of its radar equipment.

As a safety precaution, the device was fitted with explosive bolts and a separate rocket thruster so that, upon radio command, the satellite would blow apart and the reactor would be transported to a higher and more stable orbit.

Apparently this safety feature proved faulty, and the Cosmos 954 dropped through the atmosphere onto Canadian soil in the early morning of January 24, bringing with it the potentially dangerous Uranium 235.

This is just another incident in a continuing line of mishaps and tragedies which have occurred with radioactive substances since Wilhelm Konrad Roentgen discovered X-rays.

In 1895 Roentgen, while working in a dark room with a cathode-ray tube enclosed in black cardboard, noticed that a nearby fluorescent screen began to

glow.

When he placed his hand between the tube and the screen, he could see a shadow of the bones of his hand. This discovery paved the way for research which eventually led to the discovery of uranium fission.

The first nuclear accident probably occurred shortly after the Curies succeeded in extracting and purifying radium in 1898.

Henri Becquerel, a French physicist, obtained a small glass vial of this radium and carried it in his pocket for several days. After a short time he found his skin in that area was burned.

Becquerel's burn was followed by many radiation-caused injuries and deaths which resulted from a basic ignorance of the lethal nature of radioactive substances.

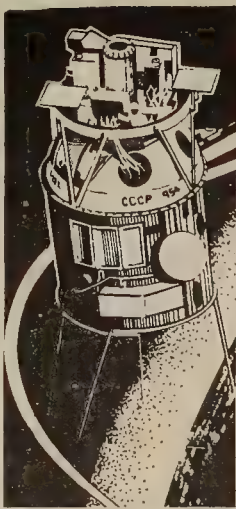
Madame Curie repeatedly exposed herself to the damaging rays of radioactive substances and eventually died from radioactive poisoning. Her daughter Irene suffered the same fate.

Curie's husband and fellow researcher, Pierre Curie, conducted what was probably the first biological test of how radium rays affected living cells by exposing a small portion of his arm to them for ten hours.

Curie found that after the action of the rays the skin became red over a surface area of six square centimeters and

looked like a burn, although it was not painful.

After several days the redness, without growing larger, began to increase in intensity and on the twentieth day formed scabs and then a wound.



"Fifty-two days after the action of the rays," wrote Curie, "there is still a surface of one square centimeter in the condition of a wound, which assumes a greyish appearance

indicating deeper mortification."

It seems that the damaging short-term effects of radiation were discovered very early.

Such effects are now known to include loss of hair, production of malignant growths, skin changes, leukemia, lung and ovarian tumors, increased probability of genetic mutations, permanent sterility, and premature aging.

Most researchers and radiologists in the early nuclear age either died from or at least suffered from some of these effects. But scientists were not the only group of people exposed to radiation at this time.

One of the first widely publicized radiation tragedies affecting the public took place in a radium dial painting plant in New Jersey during World War I.

This plant employed women to paint the dials of clocks and various war gadgets with radium, which enabled one to read these dials at night.

Most of these women developed the habit of wetting their brushes by touching them to the tips of their tongues, thereby ingesting minute amounts of radium every time they did this. The radium paint itself, when outside the body, was relatively harmless.

But when ingested the radium came into direct contact with living cells, a very dangerous situation. During the mid-20s

and early 1930s many of these women became seriously ill, suffering from many of the latent effects of radioactivity. More than fifteen deaths occurred which could be directly attributed to radiation poisoning.

It was found very early in the history of nuclear science that one of the effects of exposure to X-rays was an eventual loss of hair.

In the mid-20s many beauty shops installed X-ray machines and offered a hair remover treatment. Some of the operators were aware of some of the possible dangers of radioactivity, but ignored them.

The treatments were advertised under various names: Epilax Ray, Light Treatment, Short Wave Treatment, in fact any name that didn't imply radio-activity.

The business was a smashing success. Its market came from women who wanted hair removed permanently and painlessly from their face, legs, thighs, breasts and even the pubic area.

As the years passed cases of radioactive dermatitis, horrible burns, painful ulcerations and cancer resulting from such treatments found their way to dermatologists everywhere.

One of the most prominent victims of early nuclear technology was the medical profession. X-rays were hailed as

continued on next page

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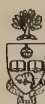
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Milk powder subsidy helping rich, not poor

Eugene Eilmen

A program designed to help low income families buy cheap milk powder has been subsidizing affluent families instead, said Eugene Whelan, the federal Minister of Agriculture.

Whelan told a full house at Rooster's Wednesday afternoon that this is the reason the five-year-old milk program has been scrapped.

He said the government will by using the money saved from the milk program to assist low income families through other types of social programs.

In 1973, the federal government imposed a 34-cent-a-pound subsidy on skim milk powder to help poor families unable to afford fluid milk.

But, Whelan said, 60 per cent of the subsidized skim milk was being purchased by families in the top 40 per cent income bracket.

A member of the audience asked Whelan if the federal government would have been more successful in selling skim milk powder if the program had been better publicized.

Whelan said the federal government couldn't afford to advertise the way that, for example, beer is advertised. He said he was sure "average people" knew about the benefits of skim milk powder even though they didn't buy it in large quantities.

He said the government expected the subsidy to increase the consumption of skim milk powder but the reverse seems to have happened.

During 1975-76, 43.6 million pounds of powder was consumed. The 1977-78 consumption is expected to amount to only 30 million pounds.

A civil servant and local farmer, Bill Doan, told Whelan he wants to break into dairy farming and asked the minister



about buying dairy quotas.

To control the supply of milk on the market the provincial government has issued quotas to individual farmers. If someone wants to get into dairy farming he must buy quotas from another dairy farmer and those quotas are not sold at any set price. The government does not issue any more quotas because it doesn't want any more milk produced.

Doan said he wants to buy up some quota, but said the current price of about 15 cents per pound makes any profit im-

possible, because the return on the quotas is only about ten cents per pound.

Whelan said he sympathized with Doan's position and added he wished he had the authority to administer the quotas.

But he disputed Doan's suggestion that people are finding it more difficult to enter dairy farming.

Whelan said the system of quotas makes it easier to secure farm loans now than when he started farming, about 20 years ago.

NUCLEAR

continued from previous page

a major breakthrough in the health sciences and radiology fast became an established branch

Early radiologists, not knowing the latent dangers of radioactivity, failed to protect both themselves and their patients from overexposure to the X-rays.

As a result many of their patients suffered deleterious effects. By 1922 it was estimated that over one hundred of these radiologists had died as a result of overexposure to radiation.

Between 1915 and 1930 thousands of people actually drank radium as a medical treatment for arthritis. One physician alone during this period administered radium salts to about 5,000 patients.

Indeed, until 1932 radium administration was actually listed in the New and Non-official Remedies of the American Medical Association.

It wasn't until the early 1930s that all the lethal effects of radioactivity began to surface

and knowledge of the full dimensions of the radioactivity beast began to take shape.

These findings brought about a new respect for radiation and the number of quack remedies and needless public exposures to radiation decreased, although as late as 1953 a company based in Denver, Colorado was promoting the sale of a radium-containing contraceptive jelly.

The answer to reducing nuclear risks according to certain anti-nuclear and environmental groups, is to simply stop working with nuclear material of any kind.

Experimenting with nuclear material for peaceful purposes cannot be stopped if we realistically hope to cope with medical, population and energy problems of the future.

Already many medical treatments employ radioactivity and nuclear power is considered as a possible future energy source.

What we must do is create a global sense of responsibility for enforcing strict safety measures when working with nuclear substances.

The Canadian government must now vigorously demand full compensation from the

Soviets for any costs which resulted from searching for and isolating potentially dangerous fragments of the Cosmos 954.

As survivor of the first nuclear satellite accident, Canada inherits the role of world leader in a movement whose goals will be to ensure that any nuclear payloads shot into orbit be governed by stringent safety measures.

If Canada doesn't succeed in gaining compensation and fails to assume this role, then we are condoning an irresponsible attitude towards nuclear payloads, and setting the stage for future, more disastrous nuclear satellite accidents.

Defence Minister Barney Danson has stated that procedures to gain compensation from the Soviets have begun through the United Nations, based on the 1967 Outer Space treaty which makes nations liable for payment of compensation for damage caused by space objects they launch.

One can only hope that Canada doesn't back down in this procedure and takes a vigorous role ensuring the safety of all nations.

The nuclear age ticks on.

David Suzuki:

Science, Arts split a tragedy

Terry Lavender

The widening gulf between scientists and men of letters is the tragic dichotomy of our time, says Canadian geneticist, David Suzuki.

In an address to a standing-room only crowd at last week's science conference, Suzuki said this dichotomy can be seen in the division in our universities

between the arts and the sciences.

"Arts students are grossly ignorant of the great technological changes occurring around them, while those wielding these changes, the scientists have at best a primitive knowledge of music, history, art and related subjects," Suzuki said.

He said this has caused a large number of people to turn away from science to what he called the "pseudo-sciences"—studies of such phenomena as the Bermuda Triangle, an area in the Atlantic Ocean which has been the site of mysterious disappearances of ships and airplanes.

But, at the same time, he said, scientists have become the new "gods" of our society.

"But these modern gods to whom we look are themselves very mortal and very fallible. And what I fear is scientists who assume the role of God without having God's attributes," Suzuki said.

Since the time of Francis Bacon, Suzuki said, scientists have been trying to obey the biblical command to "be fruitful and multiply and fill the earth and subdue it."

This has led to problems such as pollution and overcrowding.

But, ironically, Suzuki said, Bacon's vision of a science in the service of God has actually been the instrument of the end of religion.

He said theories such as Darwin's model of evolution have placed God and religion into disrepute. Religion has been replaced by science as the source of all truth.

"But science cannot answer some of the questions religion to answer like 'Should I kill my neighbour?' or 'Is it right to kill?'"

continued on next page



John Brunner:

Public drowning in information

Terry Lavender

British science fiction writer John Brunner told a large crowd in Residence Commons last Thursday that the cause of much of our discontent is a feeling the future will let us down.

Brunner, author of several

novels exploring the possible consequences of our way of life, including the award-winning *Stand on Zanzibar*, was speaking at last week's Science Conference.

Instead of the utopia envisioned by nineteenth century authors, Brunner said we live in

a world plagued with such problems as pollution, overpopulations, and frightening technology.

"It seems with every new advance in technology comes a cluster of new problems," he said.

"From electric mixers to snowmobiles every new item produced by technology involves more and more maintenance.

"Some people I know have given up on their automobiles. With the problems of maintenance, buying petrol and traffic snarl-ups, autos are more trouble than they are worth now," he said.

Brunner said discontent has been compounded by an explosion of information in the last few decades.

"We are drowning in a morass of information, much of it useless," he said.

The quantity of information is so great, Brunner said people become oppressed by what they feel they ought to know but realize they can't possibly learn.

"Instead of being liberating, this vast amount of information is actually inhibiting," he said.

"We lack a framework within which to fit information. This accounts in part for the current popularity of Eastern cults. They provide frameworks, even if

continued on next page



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Apollo Astronaut:

Moon flight changed my life

Robert Albota

Apollo 14 astronaut Edgar Mitchell says his 1971 moon flight changed his perspective and philosophy on life.

"I think all of us went into space as technologists," said Mitchell, who was the sixth man to walk on the moon. "We tended to come back as humanists."

Mitchell was speaking last Saturday night at the close of

the four-day Conference on Science, Literature, and Contemporary Culture held at Carleton. Gazing out of the Apollo 14 spacecraft's window as it sped back to earth, astronaut Edgar Mitchell says he sensed an "exceedingly profound" euphoric feeling.

"I suddenly had a feeling in which there were flashes of insight, seemingly the feeling of expanding to encompass the

universe; a feeling like I've never known before," he said.

"It's indescribable," he said. "It was a feeling of suddenly knowing that everything was all right; that the universe is harmonious and peaceful, beautiful, orderly and I felt a part of it."

"This was followed in a reasonably short period of time by recognizing that beneath all the beauty of the blue and white clouds that surrounded the earth was disharmony, ego-centric behaviour and man's inhumanity to man," he said.

When compared to the awesome vastness of the dark universe surrounding it, he said, the earth appeared very small and insignificant.

After the Apollo 14 flight, Mitchell resigned to study parapsychology, mental telepathy, and extrasensory perception.

He is now chairman of a California computing firm dealing with the research of human resource management.

According to Mitchell, man's self-serving egotism is responsible for all the wars, killing, and misuse of resources in the world today.

He said he believes mankind



will have to develop a whole new value system for its society in order to survive.

"You won't have a better world until you have a better people in it," he says.

He challenged young people in universities to discover ways over the next 20 years to change man's way of thinking in order to make people "start feeling good about each other."

Mitchell admits he doesn't know the answers, but is optimistic about the fate of mankind.

"When we learn to use our creative capabilities constructively and find that you don't survive by killing other things, then maybe we have a chance to survive as an entire species."

Science conference needs government assistance

Terry Lavender

Financial figures for the four-day International Conference on Science, Literature and Contemporary Culture, have not been released, but one conference organizer says they will probably need government assistance to break even.

English professor Tom Henighan, says the conference should break even if the Canada Council, which has already donated what he calls the ridiculously low figure of \$1,000, can be persuaded to

come up with more money.

Henighan also said he will apply to Wintario for a grant. If that money comes through, he says the conference will be incredibly successful.

Expenses totalled about \$20,000, says the conference's main organizer, Judith Gallagher. She declined to give any revenue figures and said a complete financial report will be presented at the next students' council meeting, scheduled for March 21.

SUZUKI

continued from previous page

And, he said, even on scientific questions, the discipline cannot claim to have the truth.

"The scientific truth is simply the thropologist Carlos L. by the wrote, 'Reality is defined by a majority vote.'

"I wonder if the same

phenomena would be described differently by French or Chinese scientists," he said.

Suzuki said most of the time science is not tempered with humanity.

The estrangement between science and the humanities could be a hazard, Suzuki says, because geneticists, who are now able to create mixed strains of mice and rats, may one day be able to genetically alter human beings.

allowed to investigate.

Such boards, one of which was created to decide whether Harvard scientists could build a laboratory for genetic research, could serve as a scientific conscience, Suzuki said.

Citizen boards would also help to bridge the gap between scientists and non-scientists, he said.

"If we don't have more citizen involvement in scientific activity scientific knowledge will be used for the benefit of a few powerful," he warned.

BRUNNER

continued from previous page

they do so by excluding most of the information in the world."

Brunner said people are turning away from science because the discipline has been made so dull.

"The excitement and romance of scientific discovery has wafted away with the win," he said.

"People are turning more and

more to pseudo-science, to charlatans like Erich von Daniken, who they are not able to refute."

Von Daniken is the author of Chariot of the Gods, a book in which he says aliens visited earth long ago, helping to teach and breed mankind.

"Even university students," Brunner said "are turning away from science. They know that if they go in for a scientific career they will likely end up designing lawn-grass food or trying to find a way to prevent crackers from becoming soggy."

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THE POLITICAL ECONOMY OF CARLETON UNIVERSITY

The buck drops here

Charlatan staff
TORONTO [EXCALIBUR] - Every year about this time, Bill Davis and the boys get together to decide how further cuts can be made to provincial government funding of post-secondary education. It's an annual process firmly based in the political economy of Ontario.

Cutback policies represent a fundamental change in government philosophy from the expansionist era of the late

sixties. Suddenly, within the context of the recession of the early seventies, the government decided it could no longer afford its financing of social services.

Ontario treasurer D'Arcy McKeough says that in the past ten years the Ontario government has spent too much on "social overmanagement" and on attempts to "redistribute income" in the province at the expense of not encouraging "the

economic growth that feeds us."

The Ontario government says the public sector has been "leeching" the private sector, to use McKeough's term, taking more and more money from the corporations in the form of taxes. But the Canadian Tax Foundation has documented that during the years 1961-76, corporate income tax has steadily fallen as a source of federal and provincial revenues.

At the same time, individual

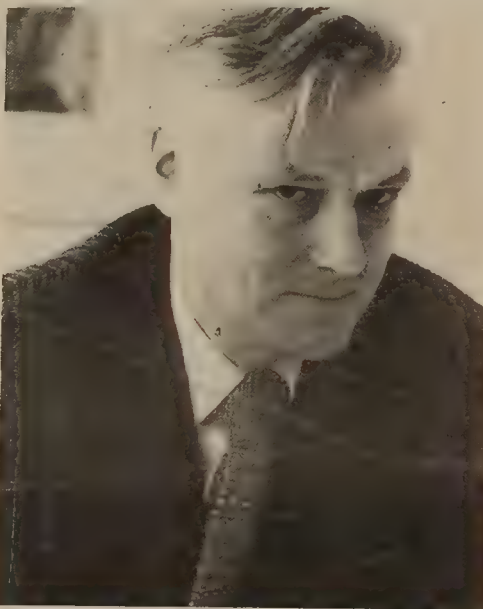
income tax has risen dramatically.

In the fiscal year 1962-63, personal income tax provided 8.5 percent of all provincial revenues, compared to the 9.4 percent provided through corporate tax. In 1975-76, corporate taxes comprised 5.5 percent while personal tax accounted for 21.1 percent.

Cutbacks to social services should be seen in terms of this imbalance in the provincial tax

base. The Ontario government increase its basic operating grants to universities by an average 5.8 percent for 1976-77. Carleton will receive a percent increase to \$38 million compared to this year's \$36 million.

The Ontario Council on University Affairs, which speaks on behalf of the universities to the government, asked for an increase of 9.5 percent. The



Carleton University's VP Academic, John Porter.

Administration's view:

There's not much we can do

Donna Tranquada

Government restraints in funding universities can only reduce Carleton's quality of academic services says Carleton's Vice President Academic, John Porter.

"The universities," says Porter, "have been making it clear to the government that the grants have not been high enough...that any system of grants that isn't sufficient to meet inflation is not satisfactory and that the cumulative effects of underfunding are likely to be deleterious to the university system."

Nothing can be done to alter the amount of the grant for 1978-79, says Porter.

"Students might feel it's futile," he says, "but I think when Dr. Parrot says that the universities can protest but they're not going to get much public support, that he may be right."

Porter says universities are

not ranked highly in the eyes of the public and as a result the government doesn't feel an urgency to satisfy academic needs.

"I think there are other demands on public funds at the moment, hospitals particularly, and other things," says Porter. "I think the government feels that if it doesn't give the universities as much money as it did previously, it doesn't matter."

The government wouldn't lose an election over decreased university financing, he says.

Porter says there are several factors that will limit and eventually reduce Carleton's quality of academic services.

Expected to feel the pinch are library research materials, the availability of teachers, variety of courses offered, the quality and maintenance of instructional equipment and the university's environmental surroundings.

continue to be used as a strategy to lessen the number of university personnel. When a staff member resigns or leaves for any reason their position will not be automatically filled unless it is crucial to the functioning of the department, for example, a department chairman.

This means the average age of professors will increase resulting in a loss of "new blood" to the academic community, says Porter.

He says that by cutting back on maintenance and rebuilding, the university has been able to maintain its level of academic standards but says the cumulative effect of underfunding will not allow these trimmings to be successful indefinitely.

"I think that the impact of restraints...will be to minimize its effects."

The spreading anger

Charlatan staff - The occupation here at Carleton is one of five demonstrations at Ontario Universities this term.

York University's "week against cutbacks," initiated by the Graduate Assistant's Association, began on Monday, Feb. 6 with the distribution of anti-cutbacks leaflets in classes all across the campus.

The week culminated in a mass rally on Thursday, Feb. 9. Over 800 people crammed a hall that usually seats 500. Representatives of unionized faculty, support staff, graduate assistants, and students spoke.

Ontario Students Federation (OSF) executive member Isa Bakker, who is also VP External of Carleton's students' association (CUSA), spoke to the crowd and received a standing ovation.

To some extent the rally was designed to put pressure on the York administration which many viewed as having acquiesced in the government's plans too hastily. York president Ian MacDonald spoke to the rally, however, expressing sympathy with the concerns of the unified university community.

On Tuesday, Feb. 7, across town at Ryerson Polytechnical Institute, 400 student, staff, and faculty members met in protest of a proposed \$2,430,000 cut to next year's budget.

President of the Graduate Assistants Association at Ryerson, Peter Kirby, said the university could lose 150 part time and sessional teachers.

Dave Reason, head of the Ryerson Staff Association, said jobs were disappearing for staff members. He said full time positions are becoming part time positions and job

vacancies are not being filled.

Student representative on Ryerson's Board of Governors, Dieter Hohenberger, asked students to commit themselves towards stopping cutbacks. When he asked who was willing to commit themselves, a majority of those in attendance answered, "I am." Hohenberger pointed to the microphones and said, "You're on the record."

A five-day occupation of the university comptroller's office at Trent University in Peterborough ended Tuesday when the seven occupying students agreed they "had accomplished what they set out to do."

The university administration agreed to cancel classes March 16 to allow participation in the province-wide anti-cutbacks protest, which includes a march on Queen's Park.

About 400 of Trent's 2,400 students participated in an anti-



CUSA VP External Isa Bakker

cutbacks rally, Tuesday.

At McMaster University, in Hamilton, 40 students ended their all-night sit-in at an Ontario Students' Assistance Program (OSAP) office on campus Wednesday, when they received support for a half-day cancellation of classes March 16 from the university's faculty association.

The McMaster students were also protesting imminent

changes to the OSAP program which were leaked to the press earlier this week. Parents will be expected to contribute more to their children's university education than under the present plan.

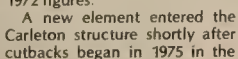
York and Trent University and Ryerson Polytechnical Institute are closing March 16 to allow participation in the province-wide anti-cutback demonstration.

annual problem of grants fail to match inflation university recruitment into less state of affairs. As the of goods and services due to decreased tes, the universities have

Next year Carleton will receive \$743,500 of the \$8 million allotted to Ontario universities. This money is earmarked for projects already

Carleton applied for \$8.4 million from this fund last year for a planned library extension. The proposal to build an addition which would double library space was refused. The administration will probably make a similar application for next year, perhaps in the terms

D'Arcy McKeough: Government has spent too much on attempts to redistribute income at expense of not encouraging economic growth.



Post-secondary education in general, as we once knew it, is disappearing in Ontario. The government's policies concerning social services cutbacks are seeing to that with a vengeance. And it will get a lot worse before it gets any better, at Carleton or anywhere else. We will know very soon what, and who, is to be cut for 1978-79.

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PONTIAC ACADIAN

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Cutbacks a political decision, not an economic necessity

The provincial government's rationale for cutbacks in education is that we no longer live in the alleged Shangri-la that was the sixties. This, we are told, is the something-less-than-fabulous-seventies; bullets have to be bitten.

Ontario Treasurer D'Arcy McKeough says that for too long now the government has concerned itself with economically non-productive areas like education and welfare at the expense of business growth.

"It has been a process of constant leeching on private sector initiatives that has brought us to a condition of virtual non-competitiveness in so many areas of our economy. The answer," he says, "must lie in self-discipline across the whole public sector."

Examples of this thinking can be found in this year's provincial budget. The budget, announced Wednesday, increases Ontario Health Insurance Plan premiums 30 percent. At the same time, two industrial giants: the Inco and Falconbridge nickel mining companies, are allowed to deduct, from taxable profits, the full costs of operating European refineries to process Ontario ore.

This coddling of big business at the expense of the public sector would be somewhat more tolerable if jobs were being generated (this is, after all, what

McKeough suggests to be the rationale for doing it). But jobs are not being generated. Unemployment figures last month reached a record high 8.5 percent.

Personal income tax in Ontario rose 148.2 percent from 1962 to 1975; at the same time corporate income tax dropped 41.5 percent. So while people pay more taxes, their burden of the tax share does not necessarily translate into increased business profits and therefore more jobs. It results simply in increased business profits.

Money is around. The problem is not so much that we have, in the seventies, reached a position where it's impossible to fund post secondary education and other social services. It is only impossible under the existing political model now in power: one tethered to the necessity of corporate profits in relative isolation from human needs.

The decision to cutback in education, then, is not so much an economic necessity as it is a political decision. It should be regarded as such.

Our's is not the richest of Ontario universities. Because Carleton been in existence for about 30 years we haven't had time to amass an impressive library facility. Nor are we old enough to benefit from old-boyism; yet we are too old to

have benefited from the large sums of money available for expansion in those oft' talked about salad days of the sixties.

This, in conjunction with Carleton being top heavy with undergraduates (unprofitable creatures when it comes to provincial funding) and Ottawa being so far removed from the political realities of Queen's Park, means that Carleton gets the short end of an ever decreasing stick.

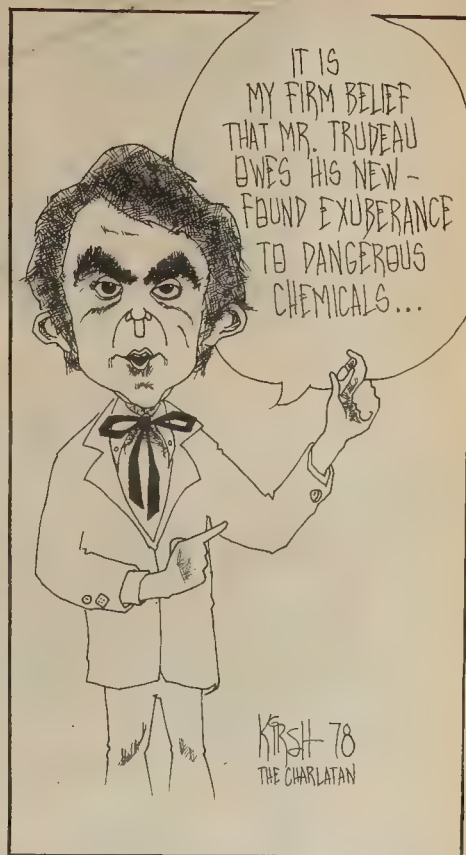
If the Davis government's cutback movement continues, as advertised, the quality of education at Carleton will unquestionably suffer.

The university's hiring policy is already one of attrition. Retiring professors are not replaced. Classes are therefore enlarged, some courses will have to be dropped.

The library and other vital services will eventually, because of insufficient funding, be forced to cutback in essential services.

There will be a cutbacks rally next Wednesday at noon in the Tory egg. Free buses, sponsored by the students' association (CUSA), are available for a province wide demonstration the next day in Queen's Park. It would be irresponsible for students, faculty and staff not to attend these rallies for it is very much their jobs and education which are on the line here.

S.C.



letters

Oliver: Uren would have been refused permission to represent Carleton

The Open Letter which you addressed to me on behalf of the African Students Association of Carleton University raises important questions that deserve a careful reply.

May I first of all say how greatly the university values the presence of African students on campus. Our academic life is enriched by the contributions of students from many cultures with many varieties of experience. A university without an international component, including a strong element from Africa, barely deserves the name. I hope we have made you welcome.

Secondly, I would like to say how much pride we feel that Carleton could act as host and co-sponsor of the recent conference on "Conflict and Change in Southern Africa: Scandinavian and Canadian Perspectives and Policy

Options". Far from desiring to keep this conference a secret, we were most anxious that it be known that it was taking place on our campus. It was realized, however, that probing discussion and the kind of intense interchange which permits unambiguous understanding cannot take place in a large rally. It was therefore planned, and accepted by those who took part, that full participation in the conference be limited to invited guests who were recognized authorities on the subject under examination. Unless the meetings were to be held in a large lecture theatre - a most inappropriate setting for the kind of conference which had been planned - space for observers was bound to be limited. We therefore concentrated in our advertising on making known the time and place of the conference event for which ample public ac-

commodation could be provided and we were gratified that many members of the Ottawa community heard the remarkable lecture given by Thabo Mbeki. We were also pleased, however, that observers, including representatives of the media, the diplomatic community and the African student body at Carleton, attended each session of the conference. No session of the conference was intended to be secret, nor was it. We sought, and believe we provided, an appropriate setting for discussion amongst invited participants. Nothing of which we are aware suggests that the participants were surprised or disappointed by the physical facilities and arrangements provided.

The news that the Director of the Paterson Centre had accepted a trip to South Africa as the guest of the government

evoked a statement from the conference which deplored this action and dissociated the Conference from it. You have asked me as President of Carleton to make the university's position known.

It must first be clear that Professor Uren visited South Africa as an individual. Had he asked permission to represent either the university or the Paterson Centre, he would have been refused. Carleton does not have, nor does it plan to have, any exchange agreements with South African universities. The right of any professor to pursue knowledge in any part of the world he chooses, however, will not be challenged by the university nor will any hindrance be placed in his or her way.

The University's dedication to free enquiry and to the free pursuit of knowledge means that its sympathies must lie with those who, for reasons of race, are denied these freedoms. While it cannot as an institution take political stands which would thereby limit the free choices of its faculty and students, it can and does affirm its solidarity with all those who

seek, anywhere in the world, the same freedoms as those which are the foundations of university life.

Carleton values its links with African scholarship and wishes to expand such exchanges as those which already exist with two universities in Nigeria. In its fostering of international studies, a major emphasis in the university, Carleton will continue to seek a fuller understanding of African hopes and aspirations. It deeply values the opportunity to pursue this understanding with African students and scholars.

Yours sincerely
Michael Oliver
President

cc:
The High Commission of the United Republic of Tanzania, Ottawa
The Nigeria High Commission, Ottawa
The High Commission of Zambia, Ottawa
The High Commission of the Kingdom of Lesotho, Ottawa
The Dean of the African Diplomatic Corps, Ottawa
The Ottawa Citizen
The Charlatan

The Charlatan does not edit letters for grammar, spelling, or style. All letters are dated on arrival and printed in that order. Submit typewritten, double-spaced copy please. Letters over 300 words will be edited to that limit for space reasons.

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requires an

OMBUDSMAN

TERMS OF REFERENCE:

The position entails dealing with grievances and complaints from members of the university community.
The work also involves providing recommendations to appropriate authorities

QUALIFICATIONS:

University graduate.
Communication, counselling skills and knowledge of the law necessary.

JOB COMMENCING:

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SALARY:

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Photo by J. Kempf

SPORTS



Canadian Snooker champion Cliff Thorburn: His aim is true

Randy Burton

Cliff Thorburn, 29 year-old Canadian snooker champion, showed the results of 15 years of practice on the table here Tuesday.

He played five games with Carleton players and scored over 100 points in each game. In his final match, he "broke the century," snooker parlance for scoring over 100 consecutive points, something like a hole in one in golf.

About 300 people crowded around his table in the Unicentre Games Room as he dusted off five opponents and displayed a variety of trick shots in a two and a half hour exhibition.

Although the Carleton players barely made it onto the scoreboard, (high score was 12) Thorburn said they made a good effort. "It's tough playing in a world class situation like this if it's your first time," he said, "but they managed some good shots."

Stan Mills, manager of the games room, said, "Our boys put up a good showing. They didn't make fools of themselves by playing silly shots."

One of Carleton's shooters, Al Porter, said, "You're nervous playing a guy like that. You get butterflies in your stomach."

Thorburn's opponents had long rests between shots. The games were over before they had a chance to warm up, and no one had a chance at more than a half-dozen shots. The rest of the time they spent watching Thorburn pot ball after ball, always leaving himself in good position, rarely leaving much for his opponent to shoot when he did miss.

Porter said he thought the most impressive thing about Thorburn was his consistency. "I

didn't learn anything specific from him, except small points: finesse. He didn't play many real tough shots, but he can keep it up all day."

In fact, Thorburn's game got better with each new rack. "It usually takes nine or ten games to get used to a table," he said, "but today it only took two or three."

A friend of Thorburn's who teaches both math and snooker in Montreal came along to watch the exhibition. He said spectators sometimes don't realize how good Thorburn really is. "Expectations are high at an exhibition, but when you compare it to baseball, where one third accuracy (batting average) is considered excellent, then you see what kind of game he plays."

There are some similarities between snooker and math, he said. "Patterns develop in both. It's a classical game and requires a lot of concentration."

Mills said Thorburn's fee for the afternoon was \$250, but winning a tournament can be worth as much as \$15,000.

Thorburn is listed in the Guinness Book of World Records as having played 14 perfect games, more than any man in history. But then, he's had lots of practice.

He estimates he's played over 30,000 hours of snooker averaging about 30 hours a week now, although he used to play 60 per week.

He has been Canadian champion six times, and has won the Australian Masters championship twice. He's rated second only to John Spencer of England in world standings and has another chance at the title at the world championships in April.

Slip-sliding away

Pete O'Neil

Despite a dismal showing by the Canadian bobsled team at this year's World Championships at Lake Placid, Carleton's Jim Carr has high hopes for improvement at the 1979 Championships and the 1980 Winter Olympics.

Carr, a fourth year engineering student, is a member of one of Canada's two four-man teams. His squad finished 18th in the competition while the other Canadian team placed 13th in Lake Placid, two weeks ago. However, the Canadian team placed second in a field of 18 in the North American Bobsledding Championships also in Lake Placid.

Last year's team was plagued with misfortune. "It was a disaster for us," said Carr. "Everything that could go wrong in the race went wrong."

One of the most important parts of a bobsled race is the start and Carr's team encountered problems early. After the first of four runs, two of the four team members had broken pushbars, which are essential to give the sled its impetus.

And on top of the team's equipment problems, brakeman Jim Lavalley pulled a hamstring muscle doing warmup sprints on the first day of the competition.

"Instead of pushing with four guys, you're virtually going down with three guys and you're getting no blast off the (starting) block," said Carr. And considering the difference in race times is often only split seconds, he said this loss of acceleration was hard to take.

Carr said that European bobsledding teams have a lot of advantages over Canadian teams. With a large number of bobsledding clubs in Europe and strong government subsidies, most European teams have new sleds each year. This reduces the risk of broken pushbars and other technical breakdowns.

The sled Carr's team was using is about six years old. A sled costs about \$3,000.

Another advantage the Europeans have is that they get in a lot more practice runs. "Our driver got 18 runs before the official training started for the four man championship, which is really ridiculous because the Europeans can get a couple of thousand in," said Carr.

It is very difficult for the Canadian team to get many practice runs. For one thing, the Lake Placid run is the only course in North America. It's also difficult for the Canadians to get the time or money required to visit Lake Placid.

Much of the Canadian team's training is not on an actual bobsled run. They run, weight train, and work on push starts on

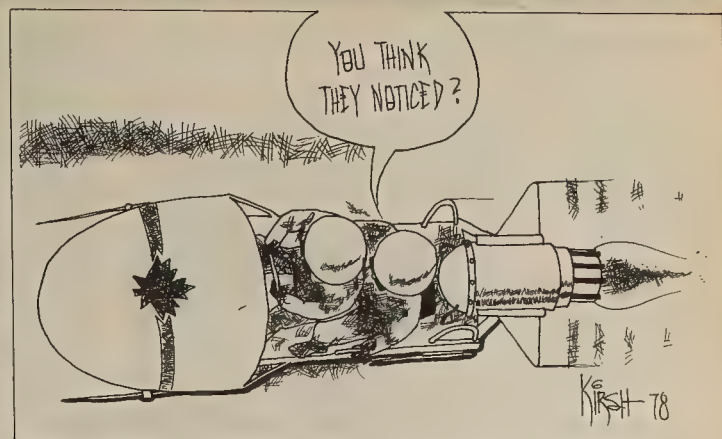
flat ice surfaces.

Carr anticipates a great improvement in the showing of the Canadian Bobsled team by the time of the Winter Olympics in 1980. He says interest in the sport is growing and the team is hoping to receive increased funding to train in Europe next winter.

The Winter Olympics in 1980 will be held at Lake Placid and Carr said he thinks this is to the advantage of the Canadian team. "The Europeans hate Lake Placid," said Carr. The course has tougher corners than they are used to, he explains.

"The West German Champion this year withdrew himself after a couple of days practise on the course," said Carr. "So if our guys can get enough practice then there is no reason why we can't move up on them (the Europeans)."

Carr said that bobsledding is



addictive. He described a ride on a bobsled as similar to a "souped-up roller coaster."

The sport is also fairly dangerous. Although there are numerous horror stories about bobsledding injuries, Carr has been lucky thus far. He has received only minor cuts and

bruises.

The sleds reach speeds of up to 80 miles per hour. And the risk involved in travelling at such a speed affects the competitors physically and psychologically said Carr. "You can see everyone before they go down; the adrenalin is just

pumping."

Carr said that anyone who is interested can join the Ontario Bobsledding Club. He added that the club is geared towards participation and not competition. "It is not a case of making the team."

Next year's Ravens

Accent on attitudes

Mario Toneguzzi

The Carleton Ravens basketball team will sacrifice talent for attitude next year.

Pat O'Brien, coach of the Ravens, said his main recruiting consideration for next season's team is attitude.

"I'll be going after players who give 100 percent for the team," he said. "I want ball players with good attitudes toward the game."

O'Brien had a few problems this year before the Carleton Invitational Basketball Tournament. The Ravens were playing poorly with an overall record of five wins and five losses. And four of the losses were by embarrassing margins including a 92-60 loss to Merrimack College of Massachusetts in the Concordia Tournament.

"If a team is winning, the morale is good," said O'Brien, "but once you start losing you have players getting critical of their teammates and of the coaching - second guessers. It can hurt the team."

O'Brien said things began to change after the Ravens won their own tournament at Christmas.

"The team started coming together," he said. "There was an improved relationship with the coaching staff near the end of the season. Some of the players were not comfortable with their roles on the team. That, however, was not evident in the new year. It's hard for players to be critical when you're winning."

Rookie guard Rick Powers

said a few of the players were upset at the start of the year, including himself.

"I was pretty upset before Christmas," he said, "but later that changed because I was getting more playing time."

Powers said he doesn't know if he'll return next year. It all depends on his chances of increasing his playing time.

"I like O'Brien as a coach," he said, "and I want to come back."

The Ravens will be losing at least four players next year. Carleton's top all-time scorer Jon Love, guard Don Reid and centres Bill Langford and Kevin Gallagher will not return for various reasons.

Rob Cole, Steve Sheehan and Larry Wilson are question marks. O'Brien says by May he'll have a better understanding of who will return.

"Losing Love, Langford and Gallagher will leave a couple of big holes up front," he said.

"Love will be the biggest hole to replace in terms of scoring and defence. The centre spot also has to be filled. We're looking at a few strong centres to bring in."

At the top of O'Brien's shopping list is Tom Cholock - a 6'8" centre from Lisgar Collegiate in Ottawa.

O'Brien says Cholock is probably as good as any centre Ottawa has ever produced.

"He's extremely mobile with a very quick move to the basket," said O'Brien. "He can shoot well and is extremely coachable."

Cholock has had offers from the University of Toronto, McMaster and New York State

but he's leaning towards Carleton.

"I'll probably go to Carleton," said Cholock. "I know most of the players on the Ravens and I like O'Brien's style of coaching."

O'Brien says the Ravens were at a disadvantage this year because of their lack of height. Next year's team, however, should be different.

"Our program is premised on having Cholock," said O'Brien. "We want him. We need him. He's number one on our list."

O'Brien's recruiting efforts are also directed towards Brock Cowan - a 6'4" centre from Smith Falls. Cowan can help the Ravens with his extremely physical style of play.

Greg Yeldon of St. Pius X is another player who has caught O'Brien's eye. The 6'3" forward is quick, possesses a good outside shot and has outstanding jumping ability.

O'Brien will be travelling to Montreal this weekend for the Canadian Junior College Championships. He wants to get a first hand look at four players.

The four athletes are Kevin Dogan, a forward from Vanier College, guard Keith Coffin, a teammate of Dogan's, forward Ed Muha of Dawson College, and his teammate guard Harley Lawrence.

"I haven't seen them play," said O'Brien, "but I've heard they're pretty good ballplayers. I'll have to wait and see them play for myself."

The Ravens lacked a leader on the court this year. Last year that role was filled by Paul Armstrong.

"The loss of Armstrong this year was a much greater loss than we had anticipated," said O'Brien. "He meant a lot to the team - not only in the stats. Armstrong could inspire a team with one play."

There's a chance the flamboyant, slam-dunker will return next year.

"Paul wants to come back," said O'Brien. "And I'd like him back but the question is whether he can get back in. He'd be an important addition to the team. We'll just have to see what his academic situation is."

For now O'Brien can only sit and wait. The status of many Raven players won't be known until May.

This year the Ravens were only one or two players away from seriously challenging York and Laurentian. O'Brien's recruiting efforts might turn up those players for next year - with Tom Cholock heading the list.

shorts

Carleton entered two curling teams last weekend in the Queen's University Bonspiel in Kingston. Both teams made it to the playoffs and in the end Scott Harcourt's team placed third and Frank Kinahan's team was fourth. The members of Harcourt's team were Jane Nickson, Tim Smith and Carol Bennett. Noreen Staple, Mike Johansen and Lindsay Corbett rounded out Kinahan's squad.

Author's second novel Good writing lost in improbable plot

books

The Box Garden
Carol Shields
McGraw-Hill Ryerson

Felicity Munn

Carol Shields' first novel, *Small Ceremonies*, justifiably won considerable critical acclaim; her second novel, *The Box Garden*, unfortunately, does not warrant such accolades.

In essence it's the familiar saga of the thwarted woman-artist trying to make some order out of her inner chaos. Charleen Forrest is a Vancouver divorcee, erstwhile poet, and mother of one unbelievably well-adjusted teenage son. Twelve years earlier her husband Watson, "the consummate bandwagon man," had rejected all things Establishment, including his wife and kid, and gone off to live in a co-op farm outside Toronto.

Charleen now works mornings for a quarterly journal and is supposed to devote her afternoons to writing poetry. But after Watson's departure she'd written herself out, and now avoids it. She also has a lover, staid but strong Eugene, who wants to marry her. About this too she is uncertain.

The story centres around Charleen's trip to Toronto on the occasion of her 70-year-old mother's second marriage. She leaves her son Seth in the care of Doug and Greta Savage, weekend hippie friends, and takes the train to Toronto with Eugene.

Charleen's father had died in his sleep of a heart attack at the age of 60, with only a small, suppressed cough to mark his passing. This seems to symbolize the extent of his influence on Charleen and her sister Judith, who also comes to Toronto for the wedding. Hence the sisters feel no resentment at their mother's re-marriage, but rather astonishment.

One can understand this on meeting the mother, who is the quintessential emotional miser, and by far the most powerfully drawn and believable character in the book. Her fiancé is Louis Berceau, a wise, fatherly and quite likeable little man.

Charleen, ever self-analytical, finds much scope on this trip to Toronto to ponder her past and present. Furthermore, upon her arrival she has a



Carol Shields

vague feeling that something "bulky and positive" awaits her. Sure enough: within two days bizarre and frantic events overtake her.

Among other things, word reaches Charleen that her son had been kidnapped by Greta Savage. Unstable to begin with, Greta decides to bring Seth across the country to see his father, Watson. But in astonishingly short order, Charleen has her son back, safe, sound, and still ridiculously well-adjusted.

After the wedding Charleen flies back to Vancouver with Eugene and Seth, and obviously all has been resolved. She is free of Watson, will happily marry Eugene, and now understands about her mother's marriage. She has even (naturally) begun to write poetry again, at least in her mind.

Shields is a good writer and she started out here with an admirable premise. The writing remains more than adequate; unfortunately the premise is not carried through properly.

The biggest downfall is the character of Charleen, on whom the success of the work hinges. She is witty, self-deprecating, and charming. But she is also self-consciously charming. The story is written from her point of view. In effect it is Charleen who keeps telling us what a delightful person Charleen is. At first this works quite well, but eventually it begins to grate.

Nor does it ring entirely true. While professing to feelings of inadequacy, for example, she is always, through her



witiness, faintly contemptuous of the people around her. Her niceness becomes contrived. Because the story is an examination of her mental landscape, in doubting her one has to doubt the whole story.

This problem arises because Shields writes in a humorous fashion. Given the subject matter, the basic confusion and terrible uncertainty which presumably exists within Charleen, there has to be a delicate balance in this kind of work. Shields doesn't quite achieve it, although there are a few moving scenes and throughout the book one is vaguely aware that beneath the wit and wisdom of Charleen Forrest lies a dose of pathos. But one does not automatically sympathize with her.

It's unfortunate that this undermines the portrayal of Charleen because on another level Shields' writing is enchanting. She is sometimes wry and ironic in her observations, but as often she is amusing and simply so funny that one laughs out loud.

However Shields tends to overdo it. The events which overtake Charleen in Toronto are pretty far-fetched, the kidnapping of her son being only one such incident. Towards the end, in fact, the book reads like a comedy of errors. Perhaps this was intentional on Shields' part - if it was, one is left with simply an amusing, light-hearted little account of a

week in the life of Charleen Forrest - but that Charleen emerges from the melee with all the loose ends of her soul neatly welded together is perplexing. One is never sure exactly what has been resolved.

Few of the characters in this book ever really come alive, but there are a couple of notable exceptions. The portrayal of Mrs. McNinn (Charleen's mother) is priceless. From the moment we meet her we have a profound sense of the woman simply through her facial expressions and clipped words. At one point she launches into a monologue that leaves the reader awed at what an inflexibly narrow, self-righteous and sour person she is.

The unseen ex-husband, Watson, is funny and believable. But here again Shields overdoes it a bit. Watson is a character who, in fact, is quite demented. It's believable that he's crazy, what one can't believe is why Charleen ever married him in the first place and certainly why it took her 12 years to realize the man was not worth it.

Overall Shields' writing in this book is concise, funny, fluid, and on occasion powerful. Unfortunately what she has done here has already been done with more force and truth by Laurence, Atwood, et al. Nonetheless, Shields is not to be lightly dismissed. One can reasonably expect good work from her in the future.

The Charlatan will publish a
Photography Supplement
in next week's issue.
Members of the university
community are invited to contribute
prints by Monday, March 16 by
contacting **Jean Kempf** at The Charlatan.

Christenson tries to capture northern spirit

rooster's

Terry Christenson
Rooster's
March 2-4

Boris Hrybinsky

There is no denying that Terry Christenson has ambitions that go beyond those of your average folkie. Spirit of the North, the show he brought into Rooster's last weekend, was an elaborate production that included a seven-piece band, pre-recorded tapes, a backdrop of Cree and Ojibway artwork, and a four page libretto that identified the musicians and provided a synopsis of the lyrics.

Christenson has woven his material into two song-cycles, both set in the barren landscape of the Canadian north. The first cycle, So Pure - So Wild, is a meditation on the unfettered spirit, as represented by Yellow Eyes, a timber wolf who (according to the libretto) was a legend throughout the north because of his tremendous size.



Child of the Sunset, the second song-cycle, chronicles the pain, frustration, and desperation experienced by Jesse King, a young Ojibway, as he watches the slow but steady erosion of his people's culture.

Christenson has a good eye for northern imagery, and on a purely descriptive level his lyrics are effective. But given the subject matter he has chosen to work with, particularly in Child of the Sunset, he has to take a political stance, and when he does, the whole project goes awry.

Christenson dumps most of the blame for the problems of Jesse's people squarely onto the lap of the white man. There's nothing wrong with that in itself - it's been done before, and, after all, if blame has to be assessed, that's probably where it belongs.

The problem is, that in order to give his social criticism some added authority, he tries to take on the persona of the Indian. But Christenson himself is white, and his attempt to convince the audience that he can view northern problems from a totally native perspective is therefore doomed from the start.

It is really a shame because in all other respects, Spirit of the North is a good show. Although the north has figured prominently in Canadian literature, it has never been adequately utilized as a source of themes and symbols by Canadian songwriters.

Tawna, the band Christenson has assembled to help him paint his pictures, is excellent. With three vocalists (Susan Slack, Susie Smith and Peter McLean) capable of producing the kind of excitement that follows a well hit harmony, a solid guitarist in Rick Mizzoni, and the wonderfully spooky violin playing of Anne Lederman, Tawna provides Christenson with plenty of colours for his palette.

If Christenson would only change the approach to his material, leaving out any pretense of possessing the sensibilities of the Indian, and got rid of that tacky wolfskin that he drapes over his head, he might have a show that lives up to its considerable potential.

Prof's latest book

Excessive sentiment rubs polished style

poetry

Into the Open
Christopher Levenson
Golden Dog Press

David Clarke

This collection of poems by Carleton professor Christopher Levenson, is part confession, part exorcism of his past, and entirely personal.

As the title, *Into the Open*, suggests, Levenson is trying to be honest with us, and presumably with himself as well. This is admirable of him, if slightly Quixotic. For as Freud suggests, there are good reasons for lying, especially to oneself.

Most of us do this sort of baring of the soul to the mirror or the bottle, or maybe even to strangers we fervently hope never to meet again. How unpleasant it must be to publish poems like these in the closed little behaviour sink that is Carleton.

Levenson explains his decision to go public in the opening words of the title poem:

Into the open—
there is no other
way, our swift pursuers are
upon us

Who are these "swift pursuers"? Like breathless readers of a Harlequin Romance, we want to know. But this premise, upon which the collection is built, goes largely unexplained.

The poetry is finely crafted, as one might expect from the veteran Levenson.

HOME OF THE WEEK 146 Northwestern



Visions of a dog, slippers and a pipe come to mind as the smell of burning logs pervades the spacious confines of the living room.



The kitchen decor fuses past and present with its appealing contrast of sharp, clean lines of furniture and cabinetry with the old world flavour of brick walls

Home of the Week wanted a contrast to the poster infested, empty bottle-ridden stereotype of the student home. So this week's winner is not a student. Barry Rees, who works in Plumbing and Heating here at Carleton, his wife, and their two children moved into 146 Northwestern 7 months ago. Since then they've refinished much of it, and the work that's been done is reflected by the bright, warm surroundings. It's time for you to start thinking about spring cleaning, and about submitting your place to Home of the Week. Tell us in the proverbial 25 words or less why your home is clean or dirty enough to win, and send it to "H", The Charlton, 531 Unicentre

That is to say, he consistently produces graceful, pleasing sounds and effects. He has a real feel for a certain kind of bittersweet pastoral scenery; these are the small moments of excellence in the book, moments of surprise and insight.

I do object though, to certain passages in the collection when the combination of the pastoral with the confessional becomes a bit cloying, or when the self concern becomes sentimental and claustrophobic.

The poem Beginning of a Love, is an example where the sensitivity Levenson usually has under control, is allowed such a free rein that the poem is no longer an honest response to an emotion. Here the combining of natural imagery and feelings reveals an excess of sentiment.

Slowly, as if from tunnels,
we accustom ourselves to the glare,
where everything's a sign, a slow
unfolding
of words already known.
We seek each other's hands, our
eyes
intense with questions. Our limbs

convulse like hazel twigs.

Another poem, Bathysphere, illustrates Levenson's strengths:

Here water eliminates
All sound,
When we look up
It is at a green sunlight,
All
Relations have changed,
We are no longer disguised.

The naturalistic details are, in this case, well chosen, and one can feel the underwater weightlessness of a peculiar kind of introspective trance. The neo-Platonic musings of Levenson build gracefully to their conclusion, just as his coral mountains build to the water's surface. Yet this too is marred, for instance, when Levenson gets a little wet on the subject of the utter meaningfulness of two bodies becoming "blended."

These are personal reactions, of course. The main point is that Levenson has an efficiency of style that encourages one to continue reading, to try him again even after encountering a failure of taste or touch.

Photos by J. Kempf

Julius Schmid would like to give you some straight talk about condoms, rubbers, sheaths, safes, French letters, storkstoppers.

All of the above are other names for prophylactics. One of the oldest and most effective means of birth control known and the most popular form used by males. Apart from birth control, use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease.

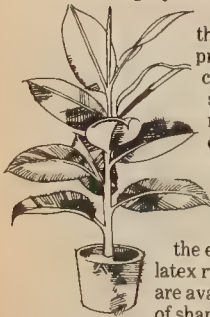
Skin Prophylactics.

Skin prophylactics made from the membranes of lambs were introduced in England as early as the eighteenth century. Colloquially known as "armour"; used by Cassanova, and mentioned in classic literature by Richard Boswell in his "London Journal" (where we read of his misfortune from not using one), they continue to be used and increase in popularity to this very day.



Because they are made from natural membranes, "skins" are just about the best conductors of body warmth money can buy and therefore their effect on sensation and feeling is almost insignificant.

Rubber Prophylactics



The development of the latex rubber process in the twentieth century made it possible to produce strong rubber prophylactics of exquisite thinness, with an elastic ring at the open end to keep the prophylactic from slipping off

the erect penis. Now these latex rubber prophylactics are available in a variety of shapes and

colours, either plain-ended, or tipped with a "teat" or "reservoir end" to receive and hold ejaculated semen.

Lubrication

And thanks to modern chemistry, several new non-reactive lubricants have been developed so that prophylactics are available in either non-lubricated or lubricated forms. The lubricated form is generally regarded as providing improved sensitivity, as is, incidentally, the NuForm® Sensi-Shape. For your added convenience, all prophylactics are pre-rolled and ready-to-use.

Some Helpful Hints

The effectiveness of a prophylactic, whether for birth control or to help prevent venereal disease, is dependent in large

measure upon the way in which it is used and disposed of. Here are a few simple suggestions that you may find helpful.

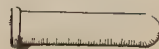
Packaging

First of all, there's the matter of packaging.

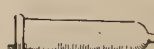
Skin prophylactics are now packaged premoistened in sealed aluminum foil pouches to keep them fresh, dependable and ready for use. Latex rubber prophylactics are usually packaged in sealed plasticized paper pouches or aluminum foil.

All of these prophylactics, at least those marketed by reputable firms, are tested electronically and by other methods to make sure they are free of defects. Prophylactics are handled very carefully during the packaging operation to make sure they are not damaged in any way.

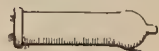
Prophylactic Shapes



Plain end



Reservoir end



Sensi-Shape



Sensi-Shape Ribbed

Storage and Handling

It is equally important that you store and handle them carefully after you buy them, if you expect best results and dependability. For example, don't carry them around in your wallet in your back pocket and sit on them from time to time. This can damage them and make them worthless. Next is the matter of opening the package. It's best to tear the paper or foil along one edge so that the simple act of tearing doesn't cause a pinhole. And of course, one should be particularly careful of sharp fingernails whenever handling the prophylactic.

Putting Them On

The condom, or prophylactic, should be put on before there is any contact between the penis and the vaginal area. This is important, as it is possible for small amounts of semen to escape from the penis even before orgasm.

Unroll the prophylactic gently onto the erect penis, leaving about a half of an inch projecting beyond the tip of the penis to receive the male fluid (semen). This is more easily judged with those prophylactics that have a reservoir end. The space left at the end or the reservoir, should be squeezed while unrolling, so that air is not trapped in the closed end.

As mentioned earlier, you may wish to apply a suitable lubricant either to the vaginal entrance or to the outside surface of the prophylactic, or both, to make entry easier and to lessen any risk of the prophylactic tearing.



Taking Them Off

When sexual relations are completed, withdraw the penis while the erection is still present, holding the rim of the prophylactic until withdrawal is complete, so as to stop any escape of semen from the prophylactic as well as to stop it from slipping off. Remove the prophylactic and, as an added precaution, use soap and water to wash the hands, penis and surrounding area and also the vaginal area to help destroy any traces of sperm or germs.

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THIS WEEK AND MORE

10 friday

A seminar on fatigue will be presented by B. Ramoswani at 2:30 in 708A Colonel By Hall at the University of Ottawa.

An exhibition, *Principles of Baha' Faith*, is on display in the University of Ottawa Unicentre.

Mike Doyle, a west coast poet will read from his work today at noon in the Arts Faculty Lounge, 20th level of the Arts Tower.

Memory of War: 1812 Myth-making in Nineteenth Century Canada is the topic of a lecture to be presented in C264 Loeb at 8:00 tonight.

Mango, with Rick Rice in The Pub, level one Unicentre, tonight and tomorrow.

Sneezy Waters and special guest Priscilla Herdman entertain in Rooster's tonight

The Towne features To Have and Have Not and Who has Seen the Wind tonight at 7:30 and 9:30, followed by The Hellstrom Chronicles and Kentucky Fried Movie at midnight.

Filmmaker Peter Watkins lectures on The Media and Propaganda at 1:30 this afternoon in 505 Southam under the auspices of the Film Studies Committee.

11 saturday

Who Has Seen the Wind and Demon Seed will be screened at the Towne at 7:30 and 9:30 tonight, followed at midnight by Journey Thru the Past and Mad Dog.



Camino Real closes tonight in the NAC Theatre at 8:00.

The National Gallery of Canada presents three films this afternoon, at 2:30 in the gallery auditorium: The Fishing Village, The Football Incident and Training at the Peking Circus.

A film on Africa, *Le Mandat*, will be screened at the University of Ottawa this evening at 8:00 in 147 Fateux Hall.

Sneezy Waters' last show at Rooster's is at 8:00 tonight.

12 sunday

The Rocky Horror Picture Show will be presented at St. Pat's College today at 2:00, 4:15, 7:00 and 9:15 in room 100. Admission is only a dollar.

Tonight's features at the Towne are The Apprenticeship of Duddy Kravitz at 7:00 and Last Tango in Paris at 9:30.

The recent Russian films, Trust and The Ascent, will be screened at the NFT tonight at 7:30 and 9:30.



Priscilla Herdman is the special guest in Rooster's tonight

13 monday

Buying and Selling a Home, the second of two lectures on the subject, will be given tonight at 7:30 in the auditorium of the Ottawa Public Library, Main Branch.

Demon Seed and Who has Seen the Wind will be screened at the Towne tonight at 7:30 and 9:30.

14 tuesday

Tom Cooper will deliver the lecture Pressure and Procrastination, in the series Exams and Essays Made Easy, tonight at 8:30 in 401 Arts Tower.

The Last Tango in Paris, with Marlon Brando, and the 1973 Canadian feature The Apprenticeship of Duddy Kravitz will be screened at 7:00 and 9:30 at the Towne tonight.

Jean Renoir's The River will be screened at the NFT tonight at 7:30.

15 wednesday

The classic Orson Welles' film Citizen Kane at 7:30 and Top Hat, with Fred Astaire at 9:30 will be screened at the Towne tonight.

A Plato Demonstration in Computer-aided Instruction will be given at 10:30 this morning and 2:00 this afternoon in 504 Administration Building.

17 friday

The Heider Quarter will perform chamber music and jazz tonight at 8:00 at the Goethe Institute, 300 Slater St.

It Happened in Haflin, a 1965 Argentinian documentary will be screened tonight at 8:00 in Fateux Hall at the University of Ottawa.

Student poets whose work appeared in Rideau River Anthology will read their works today at 12:30 in C264 Loeb.

One on One and The Return of the Pink Panther will be screened at the Towne tonight at 7:30 and 9:30, followed at midnight by The Rocky Horror Picture Show.

16 thursday

Modern Times, directed by and starring Charlie Chaplin, will be screened at the Main Hall, Unicentre, tonight at 9:00.

Fat Shadows, a rock group, will perform live at the Towne tonight at 8:00 and 10:00.

The Eck Students' Society will present the film Eckankar: A Way of Life at 8:00 tonight in 255 Herzberg.

Songship opens in The Pub for three nights this evening at 8:00.

John Allan Cameron performs nightly in Rooster's from 8:00 until Saturday.



Deadline for all submissions to This Week and More (TWAM) is the Friday (noon) of the week prior to publication.

Compiled by Karen Shopsowitz, Mary Fitzhenry & Sue Craig.

Julia
Fred Zinneman, dir
Elmdale Theatre

Fernando Traficante

The current flood of movies about and by women has probably reached its culmination this year in *Julia*. While it doesn't attempt the gut wrenching excesses of *Looking for Mr. Goodbar*, *Julia* represents what seems like an honest attempt to deal with women's sensibilities. Specifically, it's a film exploring the almost taboo subject of close personal relationships between women.

The film is based upon a short story by Lillian Hellman, one of America's great dramatists from the thirties and forties. It is taken from a *Pentimento*, a book containing Hellman's reminiscences on various people and how she came to alter her appreciation of them through the years.

The narrative of *Julia* concerns Hellman's (Jane Fonda) close friendship with a wealthy woman (Julia, played by Vanessa Redgrave) who rejects the upper class insensitivities of her family to study psychiatry with Freud. She finally dies as an anti-fascist conspirator in Germany during the late thirties.

The transition from short story to two hour film has produced the problem of focus for screenwriter Alvin Sargent and director Fred Zinneman. Remaining too faithful to the original story is an unusual complaint to make about a Hollywood film production, but here it results in a lethargic and diffuse first third of the film.

The film spends a good deal of time showing Hellman struggling to write her first play. Although it is pleasurable to watch Fonda smoke cigarettes, guzzle booze and traumatize about writing (watching Fonda do anything is enjoyable), it does seem a waste to spend so much of the film on it.

Julia is really a film about actors and actresses doing their craft. It is the kind of movie Hollywood has always been superlative at, and one goes to the movie primarily to revel in the performances. And all of the performances are excellent. Neither Fonda as Hellman nor Jason Robards as Dashiell Hammett look like the historical personages — a complaint many critics have voiced — but they do convey the dynamism of a relationship that extended over thirty years.

Since she is the title character, one would have expected Redgrave to have greater opportunities to perform than she does. The scenes between Redgrave and Fonda, scarce though they may be, are the centre of the film. The performances of both women are largely understated, but it testifies to their excellence that they manage to convey the intense intimacy of their relationship.

This can possibly be attributed to the friendship of Redgrave and Fonda which closely parallels the relationship of the characters on screen. The obvious pleasure that they have in each other's company provides the film with its vitality.

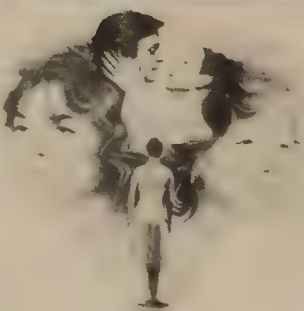
Unfortunately, it takes a good deal of time to travel through the narration between these scenes.

With the focus on Fonda, Redgrave is really only given one scene to show her finesse as an actress. Her performance in the scene in the German café where they meet for the last time, makes one wistfully regret that it is her only opportunity in the film.

Fonda, on the other hand, plays Hellman in direct opposition to Redgrave's strong, intelligent Julia. She captures Hellman's self-consciousness and growing awareness of the events around her with a subtle clarity.

ARTS
cinema

Hollywood's year of the women



The Turning Point
Herbert Ross, dir.
Elgin Theatre

Phil Shaw

Someone asks what you thought of a film you saw. More than likely, you tell them what it was about.

But that may not be the point. A film's storyline must often be considered its least important aspect. It can be totally eclipsed by the politics underlying the production of the film, the style of camerawork, the virtues of the editing or the sound track, the use of colour or black and white, even the acting. Singly or in combination, any of these elements may have a great deal more to do with what the film says to you than the storyline.

The Turning Point is not a very important film. As a production, it's pure Hollywood. Editing is invisible. There is no camera presence. The soundtrack and use of colour are very unremarkable. Each is only an element to be used.

Even the majority of the actors are not

noteworthy. Only the performances of the two principals, Shirley MacLaine and Anne Bancroft, show the value of *The Turning Point*. Their presence has meaning, their performances render the storyline important.

Two women, played by MacLaine and Bancroft, became close friends while in ballet school. Then their paths parted. Bancroft became a prima ballerina, MacLaine, a wife and mother of three. Now they meet again 20 years later. Bancroft's spectacular career is almost over, her body finally rebelling against the rigours of ballet. MacLaine still mourns the professional career she never had.

It is this nagging regret which fires *The Turning Point*. Friendship is revealed as jealousy, consideration masks ambition, and over all hangs the spirit of competition and the spectre of failure.

These are powerful emotional concerns and none of the considerable finesse, experience, and sensitivities of MacLaine and Bancroft are wasted in the emoting. They match power for power. They succeed in lending sophistication and intelligence to an occasionally ragged storyline.

The presence of MacLaine and Bancroft, of course, is important in that it makes *The Turning Point* one more instance of a much touted Hollywood trend: the re-emergence of strong roles for actresses. These roles often shirk the new responsibility of treatment this trend demands. Witness Fred Zinneman's sleazy, week-kneed handling of Fonda and Redgrave in *Julia*, to say nothing of the misplaced nature of his tribute to the creator of the storyline for his film, Lillian Hellman.

But *The Turning Point* confronts the issues, suburban middle class North American issues though they be (with what else can Hollywood deal?) It asks

what the meaning of role possibilities for women is. How fulfilling is marriage and motherhood? How should the professional deal with the imminent crumbling of a career?

Intense joy is also communicated in *The Turning Point*. That's a fact of the friendships concerned, but it's mainly exhibited in terms of the dance: ballet. It shows people participating in a profession which exhilarates them (and their audience), and which makes them struggle for something they have an overwhelming belief in.

Dance is also an exploited motif in the film. By using it, Hollywood is banking on the dance explosion currently rocking North America, to make the film a success. *The Turning Point* calls upon the all-dancing, no-acting talents of Mikhail Baryshnikov to guarantee its attractiveness. (How soon he's learned to love the capitalist mode.)

This film also exploits dance as the background upon which to set the obligatory love interest, as well as a minor Rocky story. *The Turning Point*, to some extent, is about a little guy, or rather, girl that could. She becomes a new national ballet star.

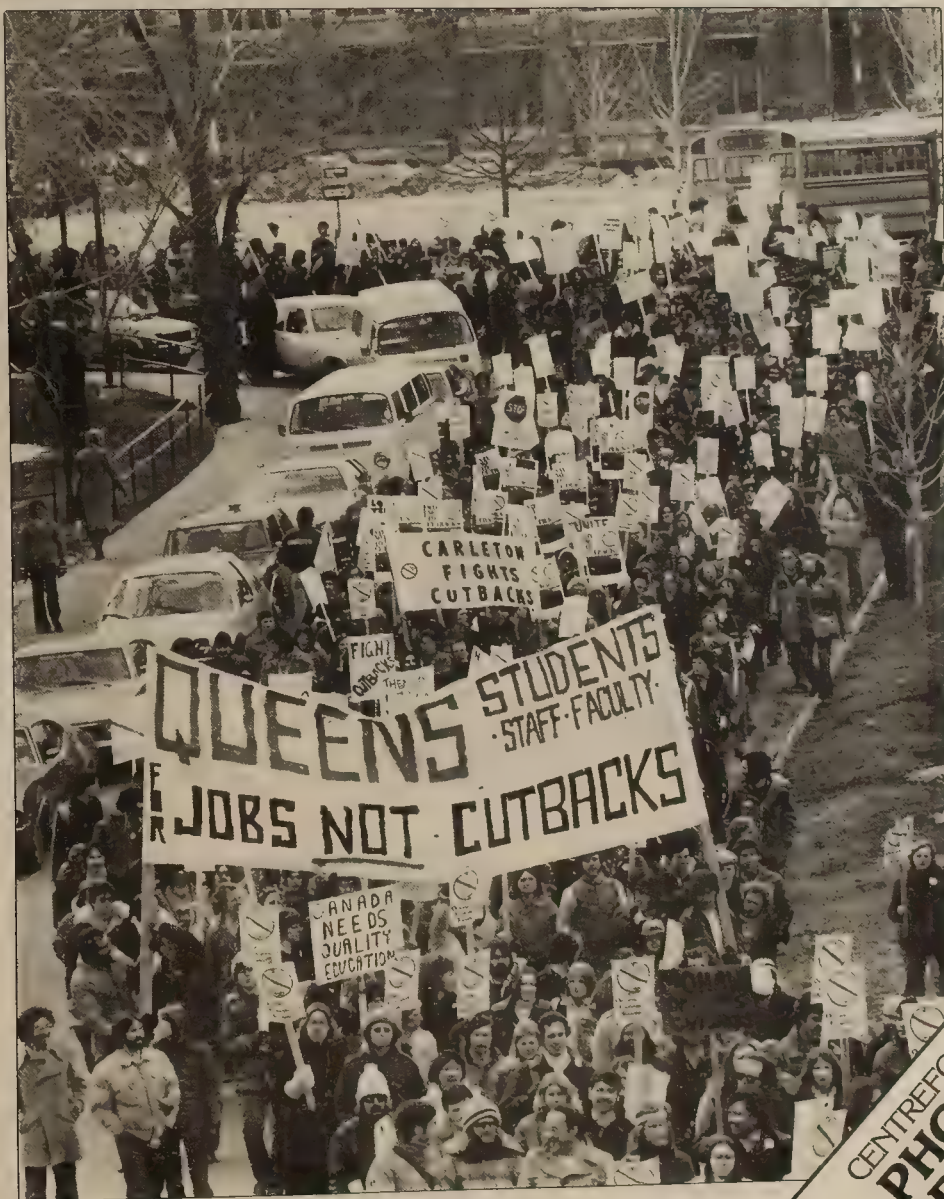
For its quality of intelligence and wit outshining a generally maudlin production, *The Turning Point* is comparable to another commendable film which dealt with many of the same emotions and concerns: Martin Scorsese's *Alice Doesn't Live Here Anymore*. Films of this type are still, lamentably, few and far between.

Finally, those responsible for booking the Norman McLaren film, *Ballet Adagio*, as the short before *The Turning Point*, are to be congratulated. McLaren's capturing here of a pas de deux in slow motion and in colour compares favourably with his earlier *Pas de Deux*, which was shot in multiple exposure and black and white.

5,000 bring anti-cutback message to Queen's Park Gov't response: "No chance" for more money

Volume 7, Number 25 March 17, 1978

THE CHARLATAN



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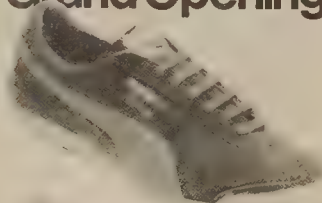
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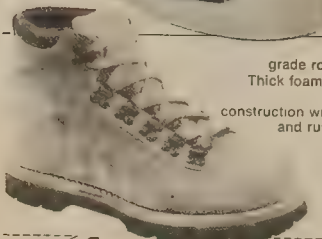
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THE
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Volume 7, Number 25
March 17, 1978

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Engineers ignore class cancellation

250 Carleton students join funeral march

Peter Howell

TORONTO - The Ontario flag flew at half-mast over Queen's Park yesterday when more than 5,000 angry students gathered there to mourn what they call the death of their universities and colleges.

The air was loud with cries for Tory blood, as speaker after speaker blamed the present economic crisis of Ontario's post-secondary institutions on the Davis government.

Chants of "C'mon Bill, open the till" and "Harry, Harry," directed at Premier Bill Davis and Colleges and Universities Minister Harry Parrott, followed the speeches of student leaders and politicians.

The impatient protesters

roared all the louder when informed no representative of the Davis government would address them.

At a press conference yesterday morning Parrott said "there is absolutely no chance" provincial grants will be increased for 1978-79.

"Taxpayers cannot be expected to dig ever deeper into their pockets for the benefit of students," said Parrott, "especially when students are unwilling to accept any increase in their share of costs."

"Frankly I think it is time the protesters joined the rest of society in facing up to the reality to the need for restraint."

The leaders of the province's two opposition parties told the students they were solidly in

favour of their demands.

"The New Democratic Party unanimously supports your protest today and we hope it succeeds," said provincial NDP leader, Michael Cassidy.

"We say that an increase of 5.8 percent in university funding is unrealistic when your costs are increasing by nine percent."

Cassidy was referring to the government's budget, handed down last week. He described it as "the most outrageous budget ever to come from this government."

Liberal leader Stuart Smith echoed Cassidy's remarks.

"I'll tell you, 20 years ago I was leading a demonstration exactly like this one in the province of Quebec," Smith said.

He described the province's present unemployment figure of 200,000, many of them students, as a "tragedy" and chided Davis for showing "no leadership" in the matter.

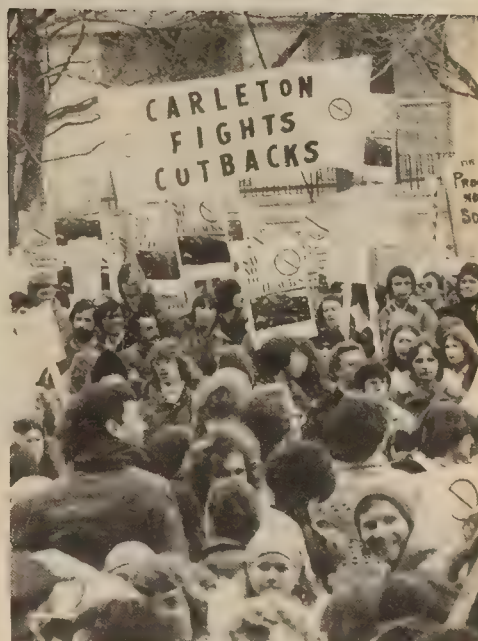
Although the Davis government plans to increase post-secondary education spending by nearly six percent this year, many colleges and universities say that's really a cutback since it doesn't match inflation, now running at almost nine percent.

At a packed student gathering in the University of Toronto's Convocation Hall earlier, proceedings took a funeral aspect as pallbearers dressed in graduation gowns carried in a coffin and read a eulogy mourning "the passing away of Ontario's commitment to university funding."

That message was dramatically illustrated at Queen's Park when, midway through the speeches, a group of students lowered the Ontario flag to half-mast.

Five busloads of Carleton students were at the protest. A sixth bus was available, but was never filled.

Senate's decision to cancel classes fell upon deaf ears in the Faculty of Engineering. Classes



Classes rescheduled to April 10 Senate closes classes after sit-in

Diane Sawchuck

In support of student protests against provincial cutbacks Carleton Senate, in a special session held last Friday, voted 24 to 10 to suspend yesterday's classes.

The special session was called as a result of a two-and-a-half day occupation of acting President, John Porter's office. The occupiers were protesting Senate's original vote of 10 to 11 on March 6, opposing the cancellation of classes.

The occupiers were demanding the cancellation of classes so students could attend yesterday's province wide anti-cutbacks demonstration at Queen's Park.

Over 75 students were present at the hour and a half session. To make up for work lost as a result of the suspension of

classes, Senate also passed a motion extending the academic year by one day to April 10.

After the Senate meeting, Porter said he didn't foresee any difficulties rescheduling classes to April 10. He also said he didn't have any strong opinion regarding Senate's decision.

The students' occupation didn't affect the outcome of Senate's decision, said Porter. The special session was called because there was mixed opinion among senators regarding the close vote on March 6, he said.

But Ben Lachance, president of the students' association (CUSA), said the occupation had an impact on Senate's decision.

"Obviously the occupation



CUSA VP External Isa Bakker spoke at Convocation Hall prior to the march on Queen's Park

went on as usual there, yesterday.

"The faculty polled the students and the result was unanimous. Engineering students wanted the classes and we supplied the demand," said Herbert Saravanamutto, chairman of Carleton's Mechanical Engineering

Department.

Two music and art history classes were also held in contravention of Senate's decision.

Dean of Arts, James Downey, said professors would be in violation of Senate's ruling only if students in their classes complained.

The case against cutbacks Students face a hard sell

Robert Albota

Students will have to prepare a very convincing case if they want the Ontario government to change its mind about financial cutbacks, says a member of Carleton's Board of Governors, George Fierheller.

Speaking at a noon anti-cutbacks rally in the Tory building Wednesday, Fierheller warned the 90 students in attendance their protest at

Queen's Park would probably not receive a very sympathetic hearing from the Davis government. "The cuts are going to hurt," Fierheller says, adding it would result in crowded classrooms, limitations in course selection, and the hiring of less teaching assistants.

He said the reduction of younger members hired on Carleton's faculty could create a dearth of fresh ideas. He told

the audience the faculty might become like Chiang Kai-shek's army, in reference to the late president of nationalist China.

"They're all 65 years old and not very effective," he said.

Four other panelists took part in the discussion, chaired by the student's association (CUSA) President Ben Lachance.

continued on next page

SENATE

continued from previous page

was of tremendous value in getting the motion through...it created the meeting in the first place," said Lachance.

The presence of students at the meeting made the Senate work harder to reach a decision which would satisfy students and at the same time show Carleton's opposition to cut-backs, said Lachance.

"The occupation brought a sense of how critical the situation is regarding cutbacks," he said.

Isa Bakker, CUSA's VP external and also one of the oc-

cupants, said by backing the administration into a corner, they were pressured into taking a stand.

Lachance said he was a bit surprised with the outcome of the meeting.

"Shutting down classes on the 16th is a fairly serious step and on such short notice I thought that many senators would simply feel too uncomfortable passing such a motion. When the amendment was introduced to add that extra day, I sensed that such a motion could go through."

The cancellation of classes shouldn't be regarded as a day off, said Lachance, but rather a day that students are sacrificing to show their concern over government cutbacks.

CUTBACKS

continued from previous page

Math professor Derek Sida, representing the Carleton University Academic Staff Association (CUASA) said he was upset over the number of young scholars unable to find permanent teaching positions at universities.

He also said he was concerned with the increasing number of American universities which are offering courses in Canada.

Carleton spends about \$450,000 more than other universities on administration he said. This could be better

spent buying books for the MacOdrum library.

The VP external of the Graduate Students' Association (GSA), Henry Drystek, complained that whatever "baby fat" the university may have carried during the 1960's has since been "trimmed off."

Drystek also said graduate students were forced to stay on at universities because employment opportunities were scarce.

CUSA VP External Isa Bakker said the "repressive" social policies of the Davis government "threaten the very quality of life."

She said Carleton students would have to fight to make the universities more accessible and socially active.

The support staff's (CUSA) representative, Gerald Black, said cut-backs would make the maintenance of teaching equipment more difficult.

A member of the audience, CUSA VP Executive Ron Lebi, said drastic action against the cut-backs must be taken by students because Carleton has been "shit on" by the provincial government for too long.

He jokingly told the audience Fierheller might occupy the office of the minister of colleges and universities, Harry Parrott.

Bakker said later the low student turnout at the Wednesday rally was probably due to saturation by the local media on the cut-backs controversy and the occupation of Porter's office.

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UREN RESIGNS OVER SOUTH AFRICAN VISIT

Terry Brodie

The Director of the Paterson Centre, Philip Uren, has resigned after more than two weeks of criticism from other faculty members, students, and anti-apartheid groups because of a trip he took to South Africa.

Uren, who could not be reached for comment, submitted his resignation to acting President John Porter last Friday.

Porter says he accepted the resignation, effective April 1, with "regret."

"I think many people are sorry to see him go," Porter says. "It's a matter of regret."

"But the controversy surrounding the incident has, I think, made it difficult for him to continue as Director of the Paterson Centre."

The president of the African Students' Association, Eme Ekeke, says he is "very happy" with the resignation.

"I feel that his colleagues who impressed on him the necessity to resign did a great job."

But Ekeke says he is "dissatisfied" with Porter's "attitude."

"He seems to dismiss the whole thing as a personal trip made by Uren. But I don't think he's interpreting the facts clearly," says Ekeke.

"To call it a personal trip when we know it was paid for by the South African government makes it questionably personal at best."

"And we also know Professor Uren was in contact with some South African universities and that he made a statement over Radio South Africa."

"It's not everybody who goes on a personal visit that gets to make a statement over national radio."

Uren's troubles began Feb. 22, during a three-day international conference on change in South Africa, hosted at Carleton.



Philip Uren

Delegates from African liberation movements accused him of taking "hostile and deplorable" actions against South Africa, after they discovered he had spent 19 days there earlier this year, at the invitation and expense of South Africa's white minority government.

The delegates objected to the trip because they saw it as supportive of the country's policies of racial segregation, policies they stand directly in opposition to.

But Carleton political science professor, Douglas Anglin, chief organizer of the conference, said Uren was acting in a personal capacity, and not as a representative of the university.

Co-organizer Steven Langdon, an economics professor at Carleton, urged conference participants not to condemn the university for Uren's actions.

The conference's organizers

later drafted a statement, saying all participants "deplored" Uren's actions and wanted to be "disassociated" from them.

At the conference, Porter, in his capacity as VP Academic, released a statement absolving Uren of any wrong-doings.

"Professor Uren went to South Africa as an individual and not as the Director of the Paterson Centre, or as a representative of the University."

"Faculty members are free to pursue their personal academic interests as they see fit," the statement read.

At the time Uren said he had visited 10 South African universities for his own academic interests and didn't think his personal feelings should have become an issue.

"My business in the university is to run its international relations. So, in this sense, what I personally think or don't think

continued on next page

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New Charlatan editor

Few changes in store for next year

Terry Brodie

The *Charlatan's* new editor-in-chief says she is "satisfied with the way things were run this year" but intends to devote more time to "administrative responsibilities" next year.

Third-year political science and history student, Jacquie McNish, currently one of *The Charlatan's* three assistant news editors, was ratified as the 1978-79 editor-in-chief.

Her term begins May 1 and runs until April 30, 1979.

McNish was the only applicant for the position.

She says she wants to bring more people into the layout of the paper. In her position paper, McNish says, "at its present state *The Charlatan's* production is too dependent on a few core people, consequently the paper runs the risk of falling flat on its face if these people are no longer available to us."

The Joint Board of *The Charlatan*, the management committee of the paper made



Jacquie McNish

up two members from each of *The Charlatan's* editorial board and the students' association and chaired by the Ombudsman, decided to go ahead with a ratification vote rather than have McNish acclaimed.

"It's important that the staff decide on the validity of the candidate," says outgoing editor and member of the Joint Board, Stephen Cole.

"It's potentially harmful to

establish precedents whereby anyone who runs for the election and goes unopposed will automatically assume the editorship," says Cole.

Anyone who had contributed twice each term to the paper was eligible to cast a ballot in the ratification vote held yesterday and Wednesday.

Of the 41 people on the voters list, 16 voted for McNish as editor and none voted against.

McNish says this year's editor "spent too much time on copy editing." She says next year's editorial board will include a copy editor for the features and news sections to leave her time to write more editorials than appeared in the paper this year.

McNish says she intends to hire the majority of her staff during the summer "so that we can be prepared for the fall."

She says several people have already approached her about editorial positions, but says she has made no decisions and is still taking applications.

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Ontario Student Grant Plan

Parental contribution raised, living allowance lowered

Peter Walton

Parents will have to contribute more to the university education of their children and students living at home will receive a smaller living allowance under the new provincial loan program, the Ontario Study Grant Plan (OSGP).

Minister of Colleges and Universities Harry Parrott made the plan official last Thursday, four days after the Ontario Federation of Students (OFS) released details of the plan.

According to OSCP, the September replacement for the

current Ontario Student Assistance Plan (OSAP), parents with net incomes of more than \$6,600 will be expected to contribute an average of \$500 more than they are currently paying towards their children's education.

The present plan does not require any contribution from parents earning \$7,600 or less.

"It's a little more stringent, but we're giving the money away," says Parrott.

Under OSAP, students are required to borrow \$1,000 from the federal Canada Student Loan Plan before becoming eligible for a provincial grant.

But, as of September, students will be eligible to apply for grant money without first taking out a loan.

However, grant eligibility will be limited to eight consecutive terms or four years. The OFS opposes this provision, says researcher Alan Golombek, because it denies graduate students access to free financial aid.

Under OSAP, students living at home are eligible for \$36 per week. Next year that figure will be reduced to \$25

For students living away from home, however, the grant portion will increase to \$65 per week, four dollars more than the current plan allows.

The federal loan plan allows students living at home a living allowance of \$48.50 a week. Those living away from home get \$70 per week.

OFS chairperson Miriam Edelson says the parental contribution requirement and

the living allowance cut are "startling."

"These details, when combined with the cutting off of grants to all graduate and most professional school students...will be very destructive of any effort to remove the financial barriers to college and university," Edelson says.

Students' association (CUSA) VP External, Isa Bakker, who is also a member of the OFS

executive, says she is "shocked" by the new stipulations.

According to Bakker, yesterday's rally at Queen's Park in Toronto to protest OSCP and other financial cutbacks was the last OFS-organized student action this year.

But Bakker says the OFS will meet over the summer to work out new strategies to protest the new student aid plan.



Harry Parrott

UREN

continued from previous page

is quite irrelevant."

Two weeks ago, the African Students' Association sent a letter to *The Charlatan*, supporting the condemnation expressed by conference participants and demanding a statement of the university's position from President Michael Oliver.

Oliver responded to their request with an open letter published in *The Charlatan* last week. In the letter Oliver reaffirmed the university's

earlier statements.

While he said that if Uren had "asked permission to represent either the university or the Paterson Centre (in his trip to South Africa) he would have been refused," Oliver emphasized that, as an individual, Uren was free to go where he pleased.

But Oliver's position was not shared by all other student and faculty members of Carleton.

At the beginning of this month, the Faculty Council of the Norman Paterson School of International Affairs, made up of about 20 faculty members in the school, passed a motion once again pledging "disassociation"

from Uren's actions.

The sentiments contained in the motion were echoed by both students in the school and members of the African Students' Association.

Uren is the former director of both the Institute of Soviet and East European Studies and the School of International Affairs.

Prior to these administrative positions, Uren was a professor in the geography department.

Sources say Uren will probably go on a year-long sabbatical July 1 as previously scheduled.

After that he may return to his previous position in the geography department.

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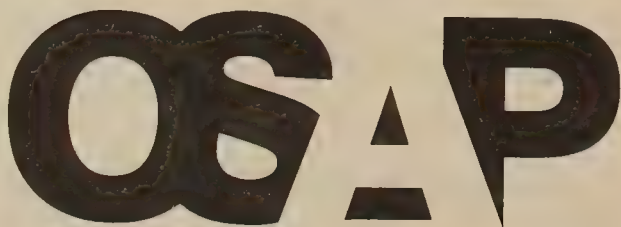
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NUS rejects special status for Quebec

OTTAWA [CUP] - Member campuses of the National Union of Students (NUS) have rejected recognition of l'Association Nationale des Etudiants de Quebec (ANEQ) as an equal national student association and thrown into question future relations between students in Quebec and the rest of Canada.

Results of the mail ballot released Monday, indicate only eight of the 22 campuses who voted supported equal national status for l'ANEQ and even fewer approved of Quebec's right to self-determination.

Carleton's students' council voted two weeks ago to support l'ANEQ as a national organization, and recognized Quebec's right to self-determination.

John Doherty, Ontario representative on the NUS central committee, says he is disappointed in the outcome of the ballot.

"It will have to come up at the next conference. I hope we can have some more l'ANEQ representatives at the conference and have a full discussion to turn around the vote," he says. "Meanwhile I think we will be able to continue working together on our common concern."

The next NUS national conference will be held in St. John's in May.

L'ANEQ's secretary-treasurer, François Desbien, says he is surprised the NUS members refused to recognize the Quebec student organization as a national organization.

"L'ANEQ will never join NUS as a member. We will only accept equal relations. L'ANEQ considers itself a fully national association and we carry out all of our international relations on that basis," he says.

Doherty blames the lack of discussion at the last national conference and the lack of direction from the NUS executive for the outcome of the vote.

The ballot asked NUS members to recognize the bi-national character of Canada and Quebec's right to self-determination, and then asked them to recognize l'ANEQ as a national union for Quebec students.

Doherty predicts the NUS executive will be successful in having l'ANEQ recognized at the May conference, but doubts it will be able to convince student leaders to agree on Quebec's right to self-determination.

ecologicalistics

The present day chemical approach to agriculture is plagued with grave problems that may soon completely undermine the initial benefits that chemicals did bring about. It is now necessary to apply more and more chemical fertilizers in order to gain yield per acre of crops. It is not a one to one relationship and it is increasingly, out of all proportion, expensive. Fertilizer production is very dependent on energy from fossil fuels, and as the price of energy increases it will make production gains much more expensive.

Aspects of present day petrochemical farming all lead to simplification and a unidirectional approach to agriculture. Consider the typical pattern of food production and consumption. Seed is prepared with chemical fertilizers and planted in land which has been sprayed with pesticides, herbicides and fungicides. The mature crops are then harvested by machinery, the food is processed by adding more chemicals and packaging, and the waste products end up in lakes, rivers, and landfill sites. This negates the basic ecological principles of cycling and diversity by limiting the different strains of crops and introducing chemicals such as DDT that have no naturally occurring decomposer. Chemicals of this nature are toxic and often do not break down.

The water runoff from agricultural land carries the chemicals into our lakes and rivers, thus poisoning and raising the nitrate content of the

water, causing eutrophication (rich in dissolved nutrients but deficient in oxygen) and killing the fish as the available oxygen in the water diminishes.

Another result of this unidirectional process is the chemical pollution of our drinking water. Nitrates have already risen to toxic levels in some communities in the States and both livestock and people have become ill and sometimes died. And yet no limits to the use of nitrogen fertilizers have been imposed. A solution to the extensive use of nitrogen fertilizers is the use of cover crops (green manure) such as alfalfa and clover. If they are turned over into the ground they serve as the nitrates for the next year's crop.

Yet another problem in our current approach to agriculture is that diversity is ignored and we are coming to rely more and more on a limited number of strains of crops. Thus, as the National Academy of Sciences warned in 1972, "Most major crops are impressively uniform and impressively vulnerable." This is contrary to naturally occurring eco-systems where we have 1) Complexity, 2) Diversity, 3) Stability.

1) Through time eco-systems become more complex
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3) The outcome of this is stability

Modern agriculture is a very delicate system that must be watched over constantly. And as we have seen, while it is helping to feed the earth, it is at the same time causing us harm and degrading our environment.



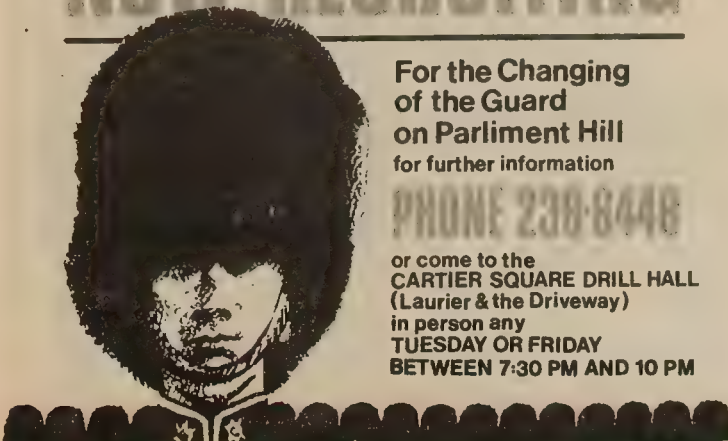
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Do you have your T2202 yet? A new hurdle in tax returns

Jacque Miller

Students claiming the education deduction on their 1977 income tax return beware.

A new regulation passed by Revenue Canada in February 1977 requires students fill out a new form, T2202, to claim the \$50 deduction allowed for every month he or she is a full time student.

Students can pick up the forms at the Business Office in the Administration Building or at the district tax office at 360 Lisgar St.

Parents claiming a portion or all of the deduction must also file the form.

Until this year Revenue Canada took students on their word that they were attending college or university full time.

But universities have been exempted from signing the forms or issuing enrolment certificates for this year after complaints that there wasn't enough warning to comply with the regulations.

"We had neither the time nor the staff to organize the mailing of the certificates or to sign individual certificates this year," says Vic Chapman, Associate Director of Central Academic Records Service.

"As far as I know, the university never received an official request from Revenue Canada to comply with the regulation," says Chapman.

"Even if it is not required by

law, I think it's an act of courtesy to get in touch with the universities and let us know about it."

Pat Trew, Chief of Production Services in the Information Department of Revenue Canada, says the universities were not officially informed of the new regulation but says "we assumed that anyone affected by the regulation would make a point of getting more information about it."

Even though the university is not signing the T2202 forms, students must sign the form and send it in with their return, says Trew.

She says the processing of returns claiming the education deduction without the T2202 will be delayed for several months.

The Taxation Data Centre will try to contact students who have not completed the form by phone or mail. If they can't be reached the deduction may be disallowed, says Trew.

Dorothy Kent, Carleton's assistant Ombudsman, says students are being put through a lot of useless paper work.

She also says many students will be moving at the end of the school year and the Data Centre may have trouble contacting them.

Trew says next year the T2202 form will be sent to all full time students by their university.

U of O students' council rejects OFS, NUS

OTTAWA [CUP] - The University of Ottawa student council has decided not to ratify its membership in the Ontario Federation of Students (OFS) and the National Union of Students (NUS), even though a majority of students who cast ballots in a referendum last week voted to join both organizations.

According to Lawrence Greenspon, a student federation executive member, there had been an "oral agreement" between the federation and OFS and NUS that at least 10 percent of full time and 10 percent of part time students would have to vote before the student council would ratify membership.

While 12 percent of full time students voted, less than two percent of the part time students voted in the March 8 referendum, said Greenspon.

Of those voting, 56 percent voted for OFS membership and 52.6 percent voted for NUS membership.

At its Monday meeting the student council officially instituted a 10 percent requirement turnout for elections and applied it retroactively to the referendum.

There was only one polling booth for part time students open for a few hours said Greenspon, and only OFS ballots were printed for part time students. Students had to write

in their decision on membership in NUS on the OFS ballot.

"It was unfortunate that there were foul-ups at the ballot. It could have and should have been handled a lot better," he added.

However, the federation is not shutting the door on NUS and OFS. While it did not ratify the vote, Greenspon has suggested the federation take out a trial membership in OFS.

"I'd suggest taking out one in NUS but they don't have them," he explained.

He also said the federation should hold another NUS referendum, probably in October. If another referendum is held, the federation should actively campaign for NUS, he added.

"We didn't do any publicity the last time. We gave both sides (NUS and an anti-NUS group) \$250 a piece," said Greenspon.

The student council will vote on both suggestions at its next meeting, he said.

Representatives of NUS did not think much of Greenspon's proposal.

"How can OFS accept trial membership when the majority of students voted to join them?" asked NUS staff person Len Taylor. "They are using the trial membership as a diversion to keep people from talking about the referendum and the way it was run."

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CKCU license extended for another five months

Janet Selman

Radio Carleton's (CKCU) licence has been extended another five months until Dec. 31.

The Canadian Radio-Television Telecommunications Commission (CRTC) gave the extension this week after students association (CUSA) President Ben Lachance told the commission the station could not comply to required changes by July 31.

Last December the CRTC denied CKCU's request to renew the licence for the usual five-year period. In its decision the CRTC said the station had been violating advertising policies for student radio stations. It also said the station is not providing a sufficient news service or sufficient community and student access to the station.

Even with the extension, CKCU's station manager Randy Williams says the station will have to be prepared for the September CRTC hearings. He says the new application for licence renewal to be presented at the hearings will have to be completed by the end of May.

"By the time the application is submitted we will have dealt with all sections calling for changes," says Williams. "There won't be any advertising and there will be a great deal of university programming."

The station is not going to change its community and student programming, says Williams. Instead it will better explain how the community benefits from the station at the next round of hearings.

"The problem last time was in explaining community access. We think we have an excellent connection with the community," he says.

Williams says members of the community and community organizations which have benefited from Radio Carleton will be asked to attend the hearing.

He also says the School of Journalism "will definitely" be on the air with a news program in the fall. He says a "covenant" will be drawn up between the school and the station outlining what the news programming will entail.

The CRTC is also calling for changes in the incorporation of CKCU. Under a new licence the station will be incorporated under Radio Carleton instead of CUSA because the CRTC doesn't want funding of the radio station tied to student politics, Williams says.

Students will still have to take part in the funding of the station. But under the new corporation Williams says the station will go to students themselves instead of depending on CUSA to supply money through student fees.

"It's hard for Radio Carleton to make the students' association aware of our needs. CUSA doesn't understand what it takes to run a radio station."

"It's easier to make our case to students rather than to be tied to CUSA," William says.

He says the radio station is examining the possibility of a refundable student fee which



Randy Williams

would go directly to the station. Under this system students wanting to put money into the station can. If not they can get their money back.

Williams says another reason for the radio station this year was the fact that, notwithstanding the referendum results (to continue CUSA salaries of CKCU employees Council later decided to pay the employees half their salaries).

"The biggest disappointment for the radio station this year was the fact that, notwithstanding the referendum results (to continue CUSA funding of the station) which were overwhelming..., the trustees of the students' association cut Radio Carleton off without a bye or leave," says Williams. "While we are not prepared to be nasty about it we are certainly going to think about options of going to the students' directly."

Radio Carleton is also looking to program sponsors, the Canada Council, CUSA, and university departments for revenue.

Williams says he is preparing an operating budget for May 1 which he says will be between \$75,000 and \$100,000.

Fanshawe dismissing 16 instructors

Jacquie McNish

London's Fanshawe College is dismissing 16 instructors at the end of the academic year because of government cutbacks.

Most of the people being let go are in the adult retraining and nursing programs.

The dismissal of the nursing instructors is the result of a provincial government order last September to reduce enrolment in the nursing faculty by 15 percent. At that time ten nursing instructors were dismissed.

A federal government decision to buy fewer seats in some of the adult retraining programs has forced the other dismissals.

Canada Manpower reserves a certain number of spaces in community colleges for retraining people with low pay jobs.

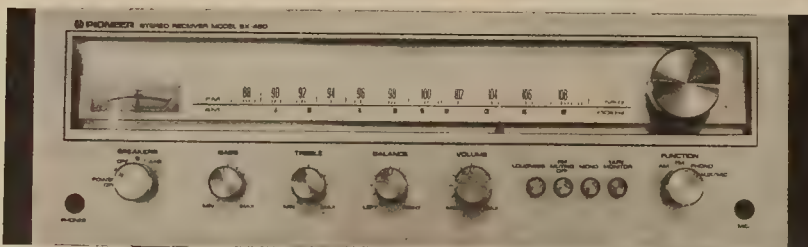
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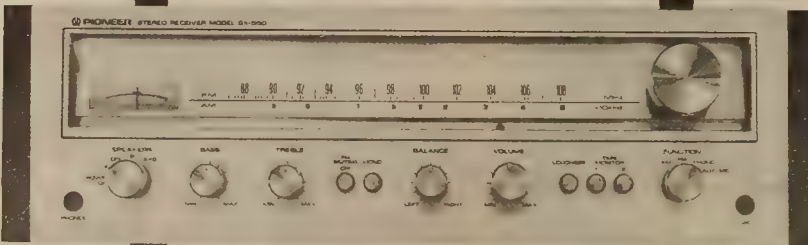
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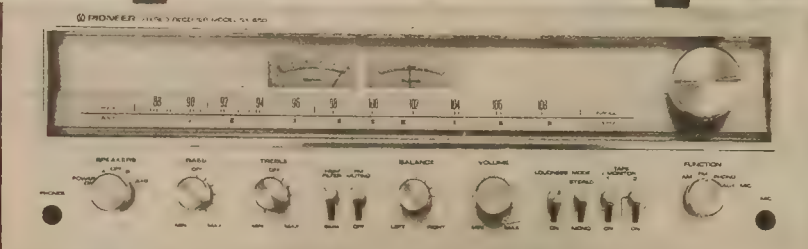
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Hara's executive shy on experience

Michael Erdle

Incoming students' association (CUSA) President Dan Hara's new executive has been labelled "too inexperienced" by outgoing President, Ben Lachance.

Lachance says the executive needs an historical perspective to be effective and added that Hara's crew is too inexperienced. Of the nine new executives, only Hara and Chris Shute have council experience.

Hara says he isn't worried the executive's inexperience will be a problem.

The CUSA 78-79 executive are: President Dan Hara; Finance Commissioner, Neil Bregman; VP Executive, Kirk Falconer; VP External, Abbie Pollonetsky; VP Academic, Saddeiqua Holder; VP Community Affairs, Mike Kalnay; VP Services, Deb Merinchuk; Coordinator of Special Student policy, Chris Shute, and VP without portfolio, Eric Hutchison.

Lachance wasn't the only one dissatisfied with Hara's choices. Current VP Academic, Bill Mowatt had his sights on the VP External portfolio and was piqued when Hara opted instead for Pollonetsky.

When the executive choices were made public Tuesday, Mowatt fired off an angry memo to Hara, criticizing him for his selections, saying he would never work for Pollonetsky.

"As far as I'm concerned it's



The 1978/79 CUSA executive: (left to right) Eric Hutchison, Abbie Pollonetsky, Kirk Falconer, Dan Hara, Neil Bregman, Deb Merinchuk, Saddeiqua Holder. Missing: Chris Shute and Mike Kalnay.

just sour grapes," says Hara of Mowatt's memo. He says Mowatt is a great motivator but doesn't have the organizational skills to be VP External.

A more subdued Mowatt said Wednesday he had been "hasty" and will work with Pollonetsky on an external working committee.

Hara says Pollonetsky was chosen because she is organized and has political experience outside university. Pollonetsky says she worked in the NDP

party for ten years.

Hara has made changes in the executive in an attempt to give Residence and Special Students more input.

Eric Hutchison, President of the Rideau River Residence Association (RRRA), gets the position of VP without portfolio.

Hara says the move will give residence students a stronger voice on council. The position doesn't come with an honourarium.

Chris Shute gets the now

Coordinator of Special Student policy portfolio. Hara says this will not be a full time executive position and there will be no honourarium. Shute will only vote at executive meetings on policy matters affecting Special Students.

Hara also decided that the VP Executive will no longer sit on the Board of Trustees. The reason for the move, says Hara, is because the new VP Executive, Kirk Falconer, doesn't have enough management

experience.

So Hara decided instead to make Mike Kalnay, now VP Community Affairs, a trustee. He says Kalnay has obtained valuable experience managing a swimming pool with 15 employees and a \$40,000 budget.

Saddeiqua Holder as VP Academic and Deb Merinchuk in VP Services round out Hara's executive.

PHOENIX

Il n'y a rien qui sent pire que des poules en feu.

We introduced the preregistration application last year and named it PHOENIX. For those of you that remember the system it replaced, you might agree that the irony of this mythical allusion is not misplaced.

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First, preregistration takes place by mail. We will be sending out a package to most continuing students in the Faculties of Arts and Social Sciences, and those continuing at St. Patrick's College. We say "most": students on Probation cannot preregister.

Included in the package will be a class timetable, a new edition of the Academic Calendar and, of course, the probably lovable PHOENIX. We say "probably": the PHOENIX incorporates a list of all courses taken at Carleton and the grades received. It is personalized and up to date.

To preregister simply complete the selection portion of PHOENIX and mail it back to us; we do the leg-work between

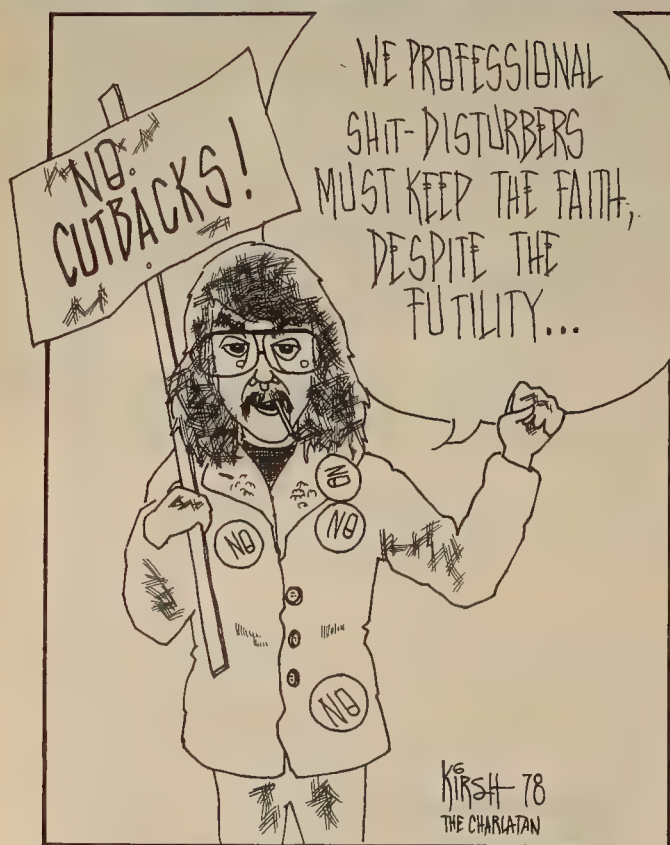
departments. We feel it is a very workable system. Having the timetable, the Calendar and the mini-transcript at your disposal, you can make course selection a fairly quick chore. The fact that over 3500 students in our two Faculties chose to use it last year is an encouraging indicator of its flexibility. For example, you can declare or change your major on it.

As part of this program we encourage you to have a fairly good idea where you stand in your Major program, and to know what courses you should be considering next year. Most of this information can be gleaned from the Calendar, but a more comfortable source might be your major(s) advisor. To this end we have set the next two weeks aside as a counselling period. We have advised the departments to expect you. Call ahead and find out the best times for a visit; some of the departments will be contacting you. If you are in a real quandary about a major or where you stand vis-a-vis the apparent myriad of regulations, then call us at 231-7407. Make an appointment and get to the bottom of it.

And a last note on your home address: PHOENIX won't do anybody any good if it's sent to Labrador City and you are picking weeds in Tilsonburg. You can check your home address, and change it, and 312 Paterson Hall. Anytime.

FACULTIES OF ARTS AND SOCIAL SCIENCES REGISTRAR'S OFFICE.

EDITORIAL NOTES



Proud Canadian attacks council decision to recognize Quebec

To the Editor,
I am a proud Canadian and Québec is my province of residence. The Carleton University Students Association (CUSA) has without democratic politeness assumed that

"Québec is a separate nation within Canada, and has the right to separate." It is quite refreshing that Council recognizes the 'Etat de Québec' even though Québec is still a province within the Con-

federation of Canada.

Did Council take the time to ask the student population, especially those from Québec, what their opinion was on Québec's status in the National Union of Students (NUS), which is to represent all provincial student unions in Canada. The student's council assumes that the Carleton student population believes that L'ANEQ (National Association of Québec Students) represents a separate Québec with equal status to the NUS. If the black day should arrive when the majority of Québécois feel that Canada is no longer their home, then, and only then, should recognition be given to L'ANEQ. The Carleton University Students Council is guilty of betraying Canada and the Québec students at Carleton University as well as those students from other provinces. Québec and the representative body of all Québec students should always be within Canada, even though Carleton University Student's Association feels otherwise.

Sincerely,
Mrs. Jennifer Zelmer
University of Port Harcourt
Port Harcourt,
Nigeria

A PROUD CANADIAN
Ian Tait
Public Admin.

P.S. I want my \$32.50 back.

Canadian expatriate embarrassed by Uren's stand

Letter to the editor

You can imagine my astonishment and ultimate dismay at seeing the enclosed article (see last week's *Charlatan*, page three) in one of Nigeria's national newspapers, the *Daily Times*. As an invited Canadian enjoying Nigeria's hospitality I found the article distasteful not to mention embarrassing. Knowing Nigeria's stand, not to mention the rest of Africa's stand against South Africa's apartheid policies, I feel such attitudes cannot do much to further any kind of exchange between Canada and African countries. Surely Canada's

Department of External Affairs has a much stronger sense of diplomacy than was indicated in this clipping.

I do hope that Professor Uren has been misquoted by an over zealous journalist and in this case he should hurry to correct such remarks and relieve the poor impression of Canadians and their so called "political gymnastics" in the increasingly important third world.

letters

The-times-they-have-a-changed: protests now corny

Dear Editor:

I am dismayed by the events that have occurred here at Carleton over the last few days. I consider the decision to cancel "academic activities" on Thursday, March 16 to be absolutely deplorable, especially with finals fast approaching. The entire idea that missing classes is a valid display of a desire for an education is ridiculous. Since I am writing on March 12, I have no way of predicting the attendance at the rally in Toronto. It will, no doubt, be a small percentage of the student population. Some of us have work to do.

The original idea of the cancellation of classes was, I assume, to demonstrate the senate's solidarity with the method of protest being employed by the O.F.S. The fact that the students had to go to such lengths to "convince" the senate demonstrates that no such solidarity exists. 1960's-style sit-ins and ceremonial protest marches are corny at best. Those times are past; the protesters then are the establishment now. Such protests do not by any means reflect the opinions of the majority of conscientious students who realize that the antics performed to little to

improve the impression the public already has of students. Who needs Barnum and Bailey?

I do not mean to create the impression that I disagree with the underlying aim of the protest. I signed the petition that was circulated because I am against the principle of government-imposed clamps on learning institutions. I feel, however, that protest demonstrations of this kind accomplish nothing constructive that could not be accomplished in more conventional ways.

The opinion I express is that of not only myself, but of several other students to whom I have spoken. The protest is ill-timed and of questionable motivation. Those few students who took part in the coercion of the senate obviously did not have the best interests of other students in mind. They were the same silly, immature group who we always see involved in petty politics here at Carleton, driven by some misguided view that university students must, by definition, be at constant odds with the administration. As I said before, some of us have work to do.

Sincerely,
James Neville
Science III

Hey wait a sec; if we can afford trips to Britain...

The Editor, Charlatan:

"This summer you can afford a trip to Britain and Europe." — "Access is becoming less open.. funding decreases, fees increase, cutbacks occur, enrolment drops." These statements made by the National Union of Students (NUS) are made with no conception of reality. They were made in two simultaneous publications: one on travel; one on cutbacks. It is not obvious to any partially-intelligent person (of which there seem to be few) that such a dual stand is not possible? Should the NUS not make their priorities more clear? There is a paradox: you can afford to go to Europe in June, but, come September, you cannot afford to go to university. This is one of the many errors, of both judgement and of policy, made by the NUS-OFS-CUSA trio. Should they not be asked to justify their duality on this subject?

In the light of the student government "cutback

argument, I see the recent occupation of VP Academic John Porter's office as an obvious act of ignorance and irresponsibility on the part of the students of today. (Do we really want them as the leaders of tomorrow?) CUSA is in support of this semi-terrorist "cutback" occupation, which is vaguely reminiscent of the late-60's student action of which all present-day radicals dream. In the light of CUSA's support of this action, I directly question the responsibility and democracy of CUSA. More and more, the students of Carleton are being given two rides, on opposite roads. Students more informed in the world of reality will agree with me; but those who still cling to the bosom of CUSA must finish their wet-nursing before they can open their eyes to today's problems and accept reality instead of playing-out their fantasies.

Whitman Strong
English II

PHOTO SUPPLEMENT

While we do not want to force words onto the visuals, it does seem necessary to explain the criteria by which these photos were selected. Before we do this though, it must be pointed out that we could not help but be subjective; our tastes inevitably became the instinctual 'sixth' sense that heavily influenced decision-making.

However, while this was the overriding factor, there were important secondary reasons. The technical problems of publishing some of the submissions were too much to overcome. Often the grey-black nuances of a particular picture would simply be too difficult for suitable reproduction in the paper. Thus, if we felt we couldn't do justice, technically, to these photos, we (unfortunately) had to pass them up. In fact, the ones we did publish may still be adversely affected by these limitations.

Other factors which influenced our decisions were photos which demonstrated something technical about photography or were related in some way to current photographic trends.

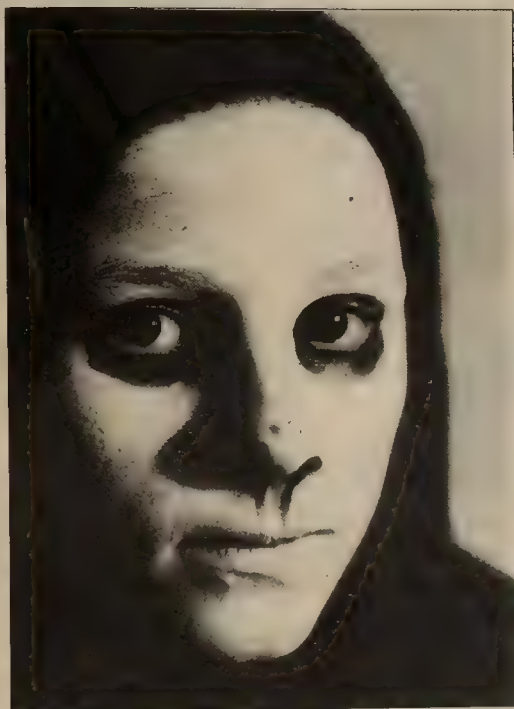
One trend, in particular, emerged from the submissions. This was a tendency towards a more self-conscious, abstract type of photography. Only the social criticism of Sue Francis' picture of the black girl and Riel Miller's powerful portrait of a Mexican Indian woman were unembellished 'realistic' photos. Generally there were fewer people oriented photos, but when there were, they tended to be staged, disorienting in their angle or flashy in their technique.

Many of the photos adhered to the self-conscious style of contemporary photography. Two in particular, Jim Searle's photo of a dog and Melanie Jennings' self-portrait, revealed the presence of the photographer in the photo.

Others, like John Cirka's strangely angled picture of a skyscraper reveals the photographer's presence through its unusual perspective. This photo, while aiming towards a greater abstraction, is ironically more realistic. You see the photo as the creation of the photographer and are not conned into believing what you see is reality.

This concept is taken further in Hellmut Schade's picture of the tree. It is heavily dependent on a dark room technique known as "solarization" for its effect. The 'reality' of the photo bears little resemblance to the reality of the subject. It can be considered solely as a creation of the photographer.

**Selected
by Jean Kempf
and John Ramlochand
Montage by Anne Gillies**



Susan Francis



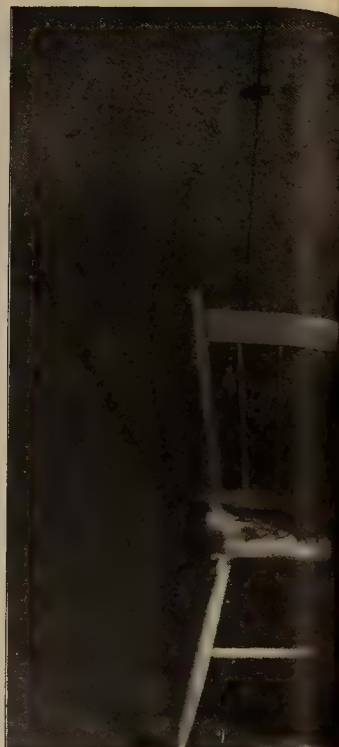
N. Kroetsch



Susan Francis



Frank Cole

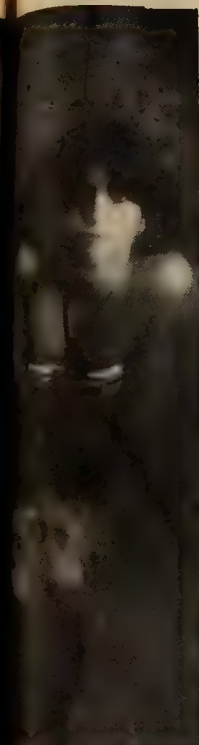


Hellmut Schade



Susan Francis





Mark Mercer



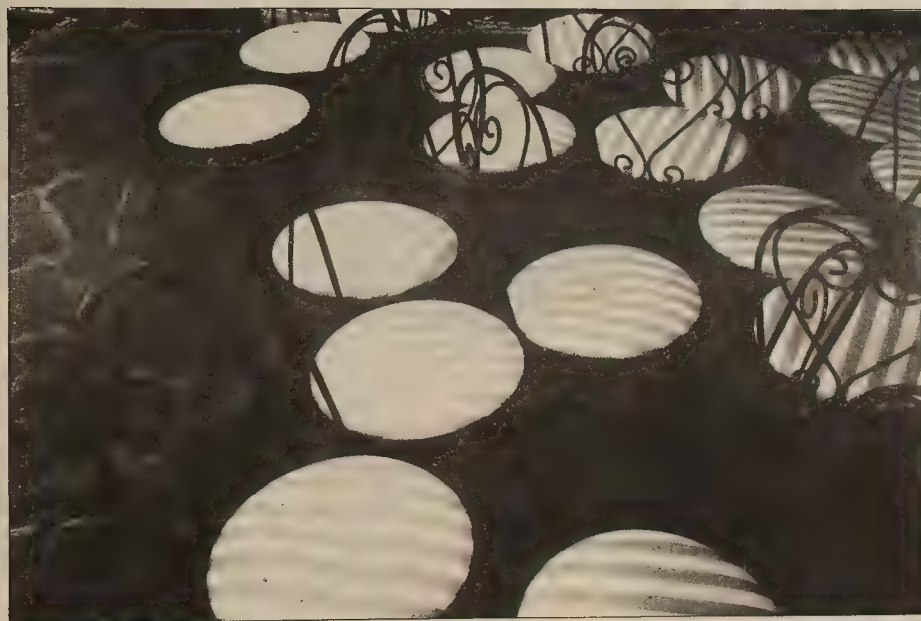
Riel Miller



Melanie Jennings



Susan Francis



John Cirka



Vic Saikaley



John Cirka



Jim Searle



Michael Manore

SHORT BREAD



\$3941.00

If you think that's a lot, just price the imports!

Rabbit, Toyota, Fiesta, even Civic, aren't what they used to be. They used to be cheap. No more. Now they all set you back some heavy dough.

But maybe you think they're still worth it because they've still got it up on us when it comes to standard equipment. Here comes your second shock.

At that \$3941.00 base price, a 2-door Pontiac Acadian comes complete with hatchback, 1.6 litre engine, four-speed, reclining buckets, AM radio, white-walls, carpeting, body side moulding and much more as

standard equipment.

But then again there's a chance you're still into that "foreign car mystique" number. Well, if it means that much to you to drive, say, a VW Rabbit, go ahead. It's your bread. Blow an extra eleven hundred and fifty-four bucks. What else are you going to spend it on, anyway?

Prices are based on Manufacturers' Suggested Retail Prices and specifications for 2-door hatchbacks equipped with standard equipment obtained from readily available published sources and believed to be in effect Feb. 15, 1978. Standard equipment may vary with each manufacturer. Dealers may sell for less.

HATCHBACKS*

Pontiac Acadian	\$3941 ^c
Honda Civic	\$4095
Ford Fiesta	\$4385
Toyota Corolla	\$4523
Datsun B210	\$4625
VW Rabbit	\$5095

*Manufacturers' suggested retail price for a 2-door Acadian Hatchback Coupe with standard equipment. Federal Tax included. Provincial or local taxes where applicable. Freight and handling charges are extra. Dealers may sell for less.

PONTIAC ACADIAN

Nobody's got it like Pontiac's got it.

KEY

AT	Arts Tower
GYM	Gymnasium
HP	Herzberg Building
LA	Loeb Building
M	Multipurpose Room (second level of the gymnasium)
ME	Mackenzie Building
PA	Pateras Hall
SA	Southall Hall
SC	Steele Building
SPC	St. Patrick's College

The examinations of course sections may be written in different locations or at different times. Students must know their course section letter and consult the schedule accordingly.

On arrival at the location consult the seating plan posted in the waiting area to determine the specific room or row in the gymnasium in which you should write.

EXAMINATION CONFLICTS

Students with an examination conflict or requiring special facilities because of physical handicap should report as soon as possible to the Examinations Officer in Room 315 of the Administration Building (231-2730).

Computing Science

95 102 B	SAT APR 15 1400 HRS	GYM
95 103 C	WED APR 12 1900 HRS	SA
95 104 B	WED APR 26 1400 HRS	GYM
95 25 B	SAT APR 15 0900 HRS	SA
95 204 B	THU APR 20 1900 HRS	GYM
95 290 B,C,D	SAT APR 22 1400 HRS	SA
95 303 B	TUE APR 19 0900 HRS	GYM
95 304 A	WED APR 19 0900 HRS	SA
95 356 B	THU APR 13 0900 HRS	SA
95 385 A	FRI APR 14 0900 HRS	SA
95 387 A	WED APR 12 1400 HRS	SA
95 461 A	TUE APR 25 0900 HRS	SA
95 483 A	THU APR 20 0900 HRS	SA
95 486 A	MON APR 17 1400 HRS	SA

Economics

43 100 A	THU APR 13 0900 HRS	GYM
43 100 B	THU APR 13 0900 HRS	GYM
43 100 C	THU APR 13 0900 HRS	SA
43 100 D	THU APR 13 0900 HRS	SA
43 100 E	THU APR 13 0900 HRS	SPC
43 100 F	THU APR 13 0900 HRS	M
43 101 A	THU APR 13 0900 HRS	GYM
43 101 B	THU APR 13 1400 HRS	GYM
43 101 C	THU APR 13 1400 HRS	SPC
43 101 D	THU APR 13 1400 HRS	GYM
43 101 E	THU APR 13 1400 HRS	M
43 101 F	THU APR 13 1400 HRS	SA
43 200 A	THU APR 13 1900 HRS	SPC
43 200 B	THU APR 13 1900 HRS	GYM
43 200 C,D	THU APR 13 1900 HRS	SA
43 200 E	THU APR 13 1900 HRS	M
43 200 F,G	THU APR 13 1900 HRS	SA
43 210 A-D	TUE APR 25 0900 HRS	SA
43 210 E	TUE APR 25 0900 HRS	SPC
43 210 F	TUE APR 25 0900 HRS	GYM
43 220 A	TUE APR 18 1400 HRS	GYM
43 220 B	TUE APR 18 1400 HRS	SA
43 220 C	TUE APR 18 1400 HRS	SPC
43 220 D	TUE APR 18 1400 HRS	SA
43 220 E	SAT APR 29 0900 HRS	SA
43 220 F	WED APR 26 1900 HRS	SA
43 220 G	WED APR 26 1900 HRS	SA
43 220 H	FRI APR 28 1900 HRS	SA
43 355 A	WED APR 12 1900 HRS	SA
43 357 B	THU APR 27 1900 HRS	SA
43 357 C	SAT APR 15 0900 HRS	SA
43 360 B	WED APR 19 1400 HRS	SA
43 361 B	FRI APR 28 1900 HRS	SA
43 370 A	FRI APR 14 1900 HRS	SA
43 370 B	WED APR 26 1900 HRS	SA
43 410 A	WED APR 26 0900 HRS	GYM
43 411 ALL	THU APR 13 0900 HRS	M

English

18 010 A	TUE APR 25 1900 HRS	SA
18 010 B	THU APR 20 0900 HRS	SA
18 010 C	TUE APR 18 0900 HRS	SA
18 010 D	WED APR 26 0900 HRS	SA
18 010 E	WED APR 26 0900 HRS	SA
18 010 F,H	FRI APR 28 1400 HRS	SA
18 100 A	THU APR 20 0900 HRS	SA
18 102 A	WED APR 26 0900 HRS	SA
18 102 B	THU APR 27 1400 HRS	SA
18 102 C	WED APR 26 0900 HRS	SA
18 102 D	THU APR 20 0900 HRS	SA
18 102 E	THU APR 27 1900 HRS	SA
18 102 F	TUE APR 25 0900 HRS	SA
18 162 A	SAT APR 15 1400 HRS	GYM
18 162 B	MON APR 24 1900 HRS	SA
18 162 C	WED APR 26 0900 HRS	SA
18 162 D	TUE APR 25 1900 HRS	SA
18 162 E	THU APR 27 1900 HRS	SA
18 162 F	TUE APR 25 0900 HRS	SA
18 162 G	SAT APR 15 1400 HRS	GYM
18 162 H	MON APR 24 1900 HRS	SA
18 207 A	WED APR 26 0900 HRS	SA
18 208 A	TUE APR 18 0900 HRS	SA
18 208 B	THU APR 20 0900 HRS	SA
18 209 A	THU APR 20 0900 HRS	SA
18 232 A	WED APR 26 1400 HRS	SA
18 232 B	FRI APR 28 1900 HRS	SA
18 232 C	TUE APR 25 1400 HRS	SA
18 232 D	THU APR 27 1900 HRS	SA
18 232 E	TUE APR 25 0900 HRS	SA
18 232 F	WED APR 26 0900 HRS	SA
18 232 G	MON APR 12 1900 HRS	SA
18 232 H	MON APR 24 1900 HRS	SA
18 236 A	MON APR 14 0900 HRS	SA
18 236 B	THU APR 13 1900 HRS	SA
18 236 C	THU APR 13 1900 HRS	SA
18 242 ALL	SAT APR 22 0900 HRS	SA
18 272 A	WED APR 26 1400 HRS	SA
18 272 B	SAT APR 15 0900 HRS	SA
18 272 C	FRI APR 14 0900 HRS	SA
18 282 A	THU APR 20 0900 HRS	SA
18 282 B	FRI APR 24 1900 HRS	SA
18 282 C	SAT APR 29 1400 HRS	SA
18 282 D	THU APR 20 0900 HRS	SA
18 282 E	MON APR 12 1900 HRS	SA
18 300 A	WED APR 12 1900 HRS	SA
18 302 A	TUE APR 25 0900 HRS	SA
18 302 B	THU APR 20 0900 HRS	SA
18 303 B	WED APR 19 0900 HRS	SA
18 304 A	SAT APR 15 1400 HRS	SA
18 304 B	WED APR 26 0900 HRS	SA
18 352 A	FRI APR 28 1400 HRS	SA
18 352 B	FRI APR 28 1400 HRS	SA

Geology

67 100 A,B	WED APR 12 0900 HRS	SA
67 100 C	FRI APR 14 1900 HRS	SA
67 112 A	MON APR 24 0900 HRS	GYM
67 222 A	THU APR 13 1400 HRS	GYM
67 228 A	MON APR 24 1400 HRS	SA
67 234 A	SAT APR 29 0900 HRS	SA
67 324 B	MON APR 17 1400 HRS	GYM
67 333 A	THU APR 20 0900 HRS	SA
67 385 A	FRI APR 14 0900 HRS	SA
67 417 A	THU APR 27 0900 HRS	GYM
67 422 A	WED APR 12 1400 HRS	SA
67 452 A	WED APR 19 0900 HRS	SA
67 484 A	THU APR 13 1900 HRS	SA
67 484 B	TUE APR 25 1400 HRS	SA

German

22 015 ALL	SAT APR 22 1400 HRS	SA
22 016 ALL	SAT APR 22 1400 HRS	SA
22 017 ALL	SAT APR 22 1400 HRS	SA
22 018 ALL	SAT APR 22 1400 HRS	SA
22 019 ALL	SAT APR 22 1400 HRS	SA
22 020 ALL	SAT APR 22 1400 HRS	SA
22 250 A	FRI APR 21 1400 HRS	SA
22 280 E	THU APR 20 0900 HRS	SA
22 302 M	WED APR 26 0900 HRS	SA
22 312 A	WED APR 19 0900 HRS	SA
22 350 M	MON APR 17 1900 HRS	SA

Greek

15 015 A	TUE APR 18 1400 HRS	GYM
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History

24 014 A	TUE APR 18 1900 HRS	M
24 014 B	WED APR 19 1900 HRS	SA
24 014 C	WED APR 26 1400 HRS	SA
24 015 A	WED APR 12 1400 HRS	GYM
24 015 B	WED APR 19 0900 HRS	SA
24 015 C	MON APR 24 1900 HRS	SA
24 015 D	WED APR 19 1900 HRS	SA
24 015 E	TUE APR 25 0900 HRS	SA
24 016 A	TUE APR 18 1900 HRS	SA
24 016 B	WED APR 19 1900 HRS	SA
24 016 C	WED APR 26 1400 HRS	SA
24 016 D	WED APR 12 1400 HRS	SA
24 016 E	MON APR 24 1900 HRS	SA
24 016 F	WED APR 19 1900 HRS	SA
24 016 G	TUE APR 25 0900 HRS	SA
24 016 H	TUE APR 18 1900 HRS	SA
24 016 I	WED APR 19 1900 HRS	SA
24 016 J	WED APR 26 1400 HRS	SA
24 016 K	WED APR 12 1400 HRS	SA
24 016 L	MON APR 24 1900 HRS	SA
24 016 M	WED APR 19 1900 HRS	SA
24 016 N	TUE APR 25 0900 HRS	SA
24 016 O	TUE APR 18 1900 HRS	SA
24 016 P	WED APR 19 1900 HRS	SA
24 016 Q	WED APR 26 1400 HRS	SA
24 016 R	WED APR 12 1400 HRS	SA
24 016 S	MON APR 24 1900 HRS	SA
24 016 T	WED APR 19 1900 HRS	SA
24 016 U	TUE APR 25 0900 HRS	SA
24 016 V	TUE APR 18 1900 HRS	SA
24 016 W	WED APR 19 1900 HRS	SA
24 016 X	WED APR 26 1400 HRS	SA
24 016 Y	WED APR 12 1400 HRS	SA
24 016 Z	MON APR 24 1900 HRS	SA

Accounting

41 100 A	FRI APR 21 0900 HRS	M
41 100 B,C,D	FRI APR 21 0900 HRS	SA
41 102 A	WED APR 19 1900 HRS	GYM
41 102 B	WED APR 19 1900 HRS	M
41 102 C,D,E	WED APR 19 1400 HRS	GYM
41 102 F	WED APR 19 1400 HRS	SA
41 102 G	WED APR 19 1400 HRS	SA
41 200 ALL	THU APR 20 0900 HRS	GYM
41 301 A	MON APR 17 0900 HRS	M
41 301 B	MON APR 17 0900 HRS	GYM
41 325 B	SAT APR 15 1400 HRS	SA
41 412 M	FRI APR 28 1900 HRS	SA

Administration

50 501 T	WED APR 12 1900 HRS	SA
50 511 M,X	WED APR 14 1900 HRS	SA
50 522 M	TUE APR 18 1400 HRS	M
50 536 M	SAT APR 15 1400 HRS	SA
50 567 M	WED APR 12 1900 HRS	SA

Architecture

76 308 A	WED APR 12 1400 HRS	M
77 101 A	WED APR 12 0900 HRS	SA
77 112 B	FRI APR 14 0900 HRS	GYM
77 302 A	MON APR 17 1400 HRS	SA
77 304 B	MON APR 17 1400 HRS	GYM
76 320 A	FRI APR 14 0900 HRS	SA
79 101 A	WED APR 13 0900 HRS	SA
79 327 B	WED APR 12 1900 HRS	SA

Art History

11 210 A	MON APR 24 0900 HRS	C264LA
11 250 A	TUE APR 25 1900 HRS	C264LA
11 340 A	WED APR 12 1900 HRS	C264LA

Biochemistry

63 300 A	MON APR 17 0900 HRS	PA
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Biology

61 100 ALL	TUE APR 25 0900 HRS	GYM
61 101 ALL	TUE APR 25 0900 HRS	M
61 200 A	WED APR 19 0900 HRS	GYM
61 209 A	WED APR 12 1400 HRS	GYM
61 215 A	THU APR 20 0900 HRS	GYM
61 230 A	TUE APR 25 1400 HRS	SA
61 325 A	SAT APR 15 0900 HRS	SA
61 360 A	THU APR 13 1400 HRS	SA
61 401 A	TUE APR 18 0900 HRS	SA
61 415 A	THU APR 13 1400 HRS	SA
61 435 A	THU APR 13 1400 HRS	SA
61 460 A	WED APR 19 0900 HRS	GYM
61 465 A	WED APR 12 1400 HRS	SA

Chemistry

65 010 A	FRI APR 14 1400 HRS	GYM
65 100 ALL	FRI APR 21 0900 HRS	GYM
65 210 ALL	FRI APR 21 1400 HRS	SA
65 220 A	SAT APR 22 1400 HRS	GYM
65 222 A	SAT APR 22 1400 HRS	M
65 320 A	WED APR 26 1400 HRS	SA
65 350 A	WED APR 18 1400 HRS	SA
65 370 A	WED APR 12 1400 HRS	SA
65 581 T	WED APR 12 1400 HRS	SA
65 582 T	WED APR 12 1400 HRS	SA

Classical Civilization

13 103 A,B	THU APR 27 1400 HRS	GYM
13 103 C	WED APR 27 1400 HRS	SA
13 103 D	FRI APR 21 1400 HRS	SA
13 103 E	WED APR 12 0900 HRS	SA
13 209 A	THU APR 20 0900 HRS	SA
13 230 A	MON APR 24 0900 HRS	C264LA
13 231 A	SAT APR 22 0900 HRS	M
13 235 A	SAT APR 22 1400 HRS	GYM
13 240 A	FRI APR 21 1900 HRS	SA
13 290 A	THU APR 13 1400 HRS	SA
13 291 A	MON APR 17 1400 HRS	SA
13 300 A	THU APR 13 0900 HRS	SA
13 303 A	THU APR 13 0900 HRS	SA
13 311 A	THU APR 13 1400 HRS	SA
13 344 A	THU APR 13 1400 HRS	SA

Engineering

82 111 A	FRI APR 21 0900 HRS	GYM
82 220 B,C	FRI APR 14 1400 HRS	SA
82 421 A	MON APR 24 0900 HRS	SA
82 424 A	THU APR 27 0900 HRS	SA
82 426 A	THU APR 20 0900 HRS	SA
82 427 A	WED APR 19 0900 HRS	SA
82 429 A	FRI APR 14 0900 HRS	SA
82 434 A	THU APR 13 0900 HRS	SA
82 480 A	WED APR 26 0900 HRS	SA
82 513 M	WED APR 12 1900 HRS	SA
82 539 M	WED APR 12 1900 HRS	SA
82 563 M	THU APR 13 1900 HRS	SA
82 591 M	FRI APR 28 0900 HRS	SA
82 592 M	WED APR 12 1400 HRS	SA
82 593 M	WED APR 12 1400 HRS	SA
82 594 M	WED APR 12 1400 HRS	SA
82 595 M	WED APR 12 1400 HRS	SA
82 596 M	WED APR 12 1400 HRS	SA
82 597 M	WED APR 12 1400 HRS	SA
82 598 M	WED APR 12 1400 HRS	SA
82 599 M	WED APR 12 1400 HRS	SA
82 600 M	WED APR 12 1400 HRS	SA
82 601 M	WED APR 12 1400 HRS	SA
82 602 M	WED APR 12 1400 HRS	SA
82 603 M	WED APR 12 1400 HRS	SA
82 604 M	WED APR 12 1400 HRS	SA
82 605 M	WED APR 12 1400 HRS	SA
82 606 M	WED APR 12 1400 HRS	SA
82 607 M	WED APR 12 1400 HRS	SA
82 608 M	WED APR 12 1400 HRS	SA
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82 616 M	WED APR 12 1400 HRS	SA
82 617 M	WED APR 12 1400 HRS	SA
82 618 M	WED APR 12 1400 HRS	SA
82 619 M	WED APR 12 1400 HRS	SA
82 620 M	WED APR 12 1400 HRS	SA
82 621 M	WED APR 12 1400 HRS	SA
82 622 M	WED APR 12 1400 HRS	SA
82 623 M	WED APR 12 1400 HRS	SA
82 624 M	WED APR 12 1400 HRS	SA
82 625 M	WED APR 12 1400 HRS	SA
82 626 M	WED APR 12 1400 HRS	SA
82 627 M	WED APR 12 1400 HRS	SA
82 628 M	WED APR 12 1400 HRS	SA
82 629 M	WED APR 12 1400 HRS	SA
82 630 M	WED APR 12 1400 HRS	SA
82 631 M	WED APR 12 1400 HRS	SA
82 632 M	WED APR 12 1400 HRS	SA
82 633 M	WED APR 12 1400 HRS	SA
82 634 M	WED APR 12 1400 HRS	SA
82 635 M	WED APR 12 1400 HRS	SA
82 636 M	WED APR 12 1400 HRS	SA
82 637 M	WED APR 12 1400 HRS	SA
82 638 M	WED APR 12 1400 HRS	SA
82 639 M	WED APR 12 1400 HRS	SA
82 640 M	WED APR 12 1400 HRS	SA
82 641 M	WED APR 12 1400 HRS	SA
82 642 M	WED APR 12 1400 HRS	SA
82 643 M	WED APR 12 1400 HRS	SA
82 644 M	WED APR 12 1400 HRS	SA
82 645 M	WED APR 12 1400 HRS	SA
82 646 M	WED APR 12 1400 HRS	SA
82 647 M	WED APR 12 1400 HRS	SA
82 648 M	WED APR 12 1400 HRS	SA
82 649 M	WED APR 12 1400 HRS	SA
82 650 M	WED APR 12 1400 HRS	SA
82 651 M	WED APR 12 1400 HRS	SA
82 652 M	WED APR 12 1400 HRS	SA
82 653 M	WED APR 12 1400 HRS	SA
82 654 M	WED APR 12 1400 HRS	SA
82 655 M	WED APR 12 1400 HRS	SA
82 656 M	WED APR 12 1400 HRS	SA
82 657 M	WED APR 12 1400 HRS	SA
82 658 M	WED APR 12 1400 HRS	SA
82 659 M	WED APR 12 1400 HRS	SA
82 660 M	WED APR 12 1400 HRS	SA
82 661 M	WED APR 12 1400 HRS	SA
82 662 M	WED APR 12 1400 HRS	SA
82 663 M	WED APR 12 1400 HRS	SA
82 664 M	WED APR 12 1400 HRS	SA
82 665 M	WED APR 12 1400 HRS	SA
82 666 M	WED APR 12 1400 HRS	SA
82 667 M	WED APR 12 1400 HRS	SA
82 668 M	WED APR 12 1400 HRS	SA
82 669 M	WED APR 12 1400 HRS	SA
82 670 M	WED APR 12 1400 HRS	SA
82 671 M	WED APR 12 1400 HRS	SA
82 672 M	WED APR 12 1400 HRS	SA
82 673 M	WED APR 12 1400 HRS	SA
82 674 M	WED APR 12 1400 HRS	SA
82 675 M	WED APR 12 1400 HRS	SA
82 676 M	WED APR 12 1400 HRS	SA
82 677 M	WED APR 12 1400 HRS	SA
82 678 M	WED APR 12 1400 HRS	SA
82 679 M	WED APR 12 1400 HRS	SA
82 680 M	WED APR 12 1400 HRS	SA
82 681 M	WED APR 12 1400 HRS	SA
82 682 M	WED APR 12 1400 HRS	SA
82 683 M	WED APR 12 1400 HRS	SA
82 684 M	WED APR 12 1400 HRS	SA
82 685 M	WED APR 12 1400 HRS	SA
82 686 M	WED APR 12 1400 HRS	SA
82 687 M	WED APR 12 1400 HRS	SA
82 688 M	WED APR 12 1400 HRS	SA
82 689 M	WED APR 12 1400 HRS	SA
82 690 M	WED APR 12 1400 HRS	SA
82 691 M	WED APR 12 1400 HRS	SA
82 692 M	WED APR 12 1400 HRS	SA
82 693 M	WED APR 12 1400 HRS	SA
82 694 M	WED APR 12 1400 HRS	SA
82 695 M	WED APR 12 1400 HRS	SA
82 696 M	WED APR 12 1400 HRS	SA
82 697 M	WED APR 12 1400 HRS	SA
82 698 M	WED APR 12 1400 HRS	SA
82 699 M	WED APR 12 1400 HRS	SA
82 700 M	WED APR 12 1400 HRS	SA

Examination Schedule April 1978

continued

Law

51 100 ALL	FRI APR 14 1900 HRS	GYM
51 101 S	WED APR 26 0900 HRS	M
51 102 ALL	FRI APR 14 1900 HRS	GYM
51 200 B	MON APR 24 0900 HRS	SA
51 205 A,C	TUE APR 25 1400 HRS	SA
51 205 B	THU APR 20 1900 HRS	GYM
51 220 ALL	WED APR 12 0900 HRS	SA
51 234 ALL	SAT APR 29 0900 HRS	PA
51 284 B	TUE APR 18 1900 HRS	GYM
51 301 A	FRI APR 21 1900 HRS	SA
51 320 A	FRI APR 21 1900 HRS	GYM
51 321 A	SAT APR 15 0900 HRS	GYM
51 322 A	FRI APR 14 1900 HRS	M
51 324 ALL	THU APR 27 1900 HRS	GYM
51 325 A	WED APR 12 1900 HRS	PA
51 352 A	FRI APR 28 1900 HRS	SA
51 374 A	THU APR 20 1900 HRS	M
51 450 A	WED APR 12 1900 HRS	SA
51 455 A	MON APR 17 1900 HRS	SA
51 463 A	WED APR 12 1900 HRS	SA

Linguistics

29 100 B	FRI APR 28 1400 HRS	SA
29 304 A	FRI APR 21 1900 HRS	SA

Management Studies

42 208 F	MON APR 17 1400 HRS	M
42 208 G	WED APR 26 1900 HRS	SA
42 208 H	WED APR 26 1900 HRS	GYM
42 250 C,D,F	SAT APR 29 0900 HRS	SA
42 290 B,C,D	SAT APR 22 1400 HRS	GYM
42 357 C	THU APR 27 1900 HRS	M
42 357 D	SAT APR 15 0900 HRS	GYM
42 358 A,D	FRI APR 14 1900 HRS	SA
42 358 B	FRI APR 21 1400 HRS	GYM
42 405 A	MON APR 17 0900 HRS	D494LA
42 410 A	WED APR 26 0900 HRS	GYM
42 411 ALL	THU APR 13 0900 HRS	M
42 511 W,X	FRI APR 14 1900 HRS	SA

Mathematics

69 006 C	THU APR 20 1900 HRS	M
69 007 C-F	MON APR 24 0900 HRS	SA
69 102 A	THU APR 27 1400 HRS	GYM
69 106 I	THU APR 20 1900 HRS	GYM
69 107 C	FRI APR 28 0900 HRS	M
69 107 U-Z	FRI APR 28 0900 HRS	GYM
69 112 A	FRI APR 14 1400 HRS	GYM
69 117 C	MON APR 17 0900 HRS	PA
69 117 D-J	MON APR 17 0900 HRS	GYM

69 117 L	MON APR 17 0900 HRS	M
69 117 M,O	MON APR 17 0900 HRS	PA
69 127 A	MON APR 24 0900 HRS	SPC
69 127 B-G	MON APR 24 0900 HRS	GYM
69 131 A	THU APR 13 0900 HRS	GYM
69 201 ALL	WED APR 26 0900 HRS	GYM
69 202 A	FRI APR 28 0900 HRS	GYM
69 207 B	MON APR 24 1900 HRS	SA
69 208 B	THU APR 20 1900 HRS	GYM
69 217 B	WED APR 19 1900 HRS	GYM
69 245 A	FRI APR 28 1400 HRS	SA
69 250 A	TUE APR 18 0900 HRS	GYM
69 257 C-F	THU APR 27 0900 HRS	GYM
69 258 A	WED APR 26 1400 HRS	GYM
69 304 A	MON APR 24 1400 HRS	SA
69 306 A,B	MON APR 20 1900 HRS	GYM
69 335 A	FRI APR 14 0900 HRS	M
69 350 A	MON APR 24 1400 HRS	SA
69 351 A	MON APR 17 1900 HRS	SA
69 381 A	SAT APR 22 1400 HRS	GYM
69 387 A	WED APR 12 1400 HRS	SA
70 200 A	THU APR 20 1900 HRS	GYM
70 210 A	WED APR 26 0900 HRS	GYM
70 260 A	MON APR 17 1400 HRS	GYM
70 302 A	WED APR 19 1400 HRS	517AT
70 308 A	WED APR 12 1400 HRS	SA
70 346 A	FRI APR 14 0900 HRS	SA
70 355 A	TUE APR 18 0900 HRS	SA
70 385 A	FRI APR 14 0900 HRS	GYM
70 453 A	THU APR 13 1400 HRS	SA
70 483 A	THU APR 20 0900 HRS	SA
70 486 A	MON APR 17 1400 HRS	517AT

Music

30 100 A	FRI APR 14 1400 HRS	A900LA
30 211 A	THU APR 13 1400 HRS	A900LA
30 212 A	WED APR 12 1400 HRS	A900LA
30 311 A	MON APR 17 1400 HRS	A900LA
30 362 A	FRI APR 14 1400 HRS	A916LA

Philosophy

32 100 A	WED APR 12 0900 HRS	SPC
32 102 A	WED APR 19 0900 HRS	M
32 106 A	FRI APR 14 1400 HRS	GYM
32 107 A	SAT APR 22 0900 HRS	SA
32 110 A	FRI APR 28 1900 HRS	M
32 120 A	WED APR 19 1900 HRS	M
32 150 A	SAT APR 22 1400 HRS	GYM
32 202 A	FRI APR 14 1400 HRS	SPC
32 205 A	FRI APR 21 1900 HRS	SA
32 210 A	THU APR 13 1400 HRS	SA
32 215 A	THU APR 20 1900 HRS	M
32 225 A	WED APR 12 0900 HRS	SPC
32 240 A,B	SAT APR 15 0900 HRS	GYM
32 246 A	FRI APR 28 1400 HRS	GYM
32 250 A	FRI APR 28 1400 HRS	SA
32 260 A	TUE APR 18 1400 HRS	SA
32 265 A	FRI APR 21 1400 HRS	SA
32 270 A	FRI APR 20 0900 HRS	SA
32 305 A	TUE APR 18 1400 HRS	GYM
32 330 A	FRI APR 14 1400 HRS	SA
32 335 A	WED APR 12 1400 HRS	GYM

Physics

75 010 A	THU APR 13 1400 HRS	PA
75 100 A,B,C	TUE APR 18 0900 HRS	SA
75 100 D,E	TUE APR 18 0900 HRS	SA
75 105 ALL	TUE APR 18 0900 HRS	M
75 120 A	TUE APR 25 1900 HRS	SA
75 190 A	THU APR 13 1900 HRS	SA
75 195 A	SAT APR 22 1400 HRS	GYM
75 222 A	WED APR 12 1400 HRS	GYM
75 230 A	THU APR 13 1400 HRS	SA
75 242 A	THU APR 13 1400 HRS	SA
75 338 A	MON APR 17 1400 HRS	GYM
75 364 A	WED APR 19 0900 HRS	GYM

Political Science

47 100 A	MON APR 17 0900 HRS	SA
47 100 B	MON APR 17 1400 HRS	GYM
47 100 C	MON APR 17 1900 HRS	SA
47 100 D	FRI APR 28 0900 HRS	GYM
47 100 E	MON APR 17 1400 HRS	GYM
47 100 F	MON APR 17 1900 HRS	SA
47 100 G	SAT APR 22 0900 HRS	SA
47 100 H	SAT APR 22 0900 HRS	GYM
47 100 I	MON APR 17 0900 HRS	SPC
47 100 J	SAT APR 29 1400 HRS	SPC
47 200 A	SAT APR 22 1400 HRS	M
47 200 B	THU APR 27 1900 HRS	SA
47 200 C	MON APR 17 1400 HRS	GYM
47 200 D	MON APR 17 1900 HRS	SA
47 200 E	MON APR 26 1900 HRS	SA
47 200 F	WED APR 19 1900 HRS	GYM
47 200 G	THU APR 27 1400 HRS	SA
47 215 A	WED APR 12 1400 HRS	GYM
47 230 A	SAT APR 15 1400 HRS	M
47 230 B	FRI APR 28 1900 HRS	PA
47 231 A	MON APR 17 1400 HRS	GYM
47 231 B	THU APR 20 0900 HRS	M
47 260 A	FRI APR 21 0900 HRS	H
47 260 B	SAT APR 15 1400 HRS	SPC
47 260 C	SAT APR 22 1400 HRS	GYM
47 270 A	SAT APR 15 0900 HRS	SA
47 270 B	SAT APR 15 1400 HRS	SA
47 270 C	SAT APR 15 1400 HRS	SPC
47 301 A	WED APR 26 1400 HRS	GYM
47 310 A	WED APR 26 1400 HRS	GYM
47 320 A	TUE APR 25 1400 HRS	SA
47 333 A	TUE APR 25 1900 HRS	SA
47 340 A	THU APR 13 1400 HRS	GYM
47 340 B	MON APR 17 1900 HRS	SA
47 342 A	MON APR 17 1900 HRS	SA
47 365 A	THU APR 27 1400 HRS	GYM
47 460 A	FRI APR 14 0900 HRS	GYM

Psychology

49 200 C	THU APR 20 1400 HRS	SA
49 200 D	THU APR 13 1900 HRS	GYM
49 200 F	WED APR 19 1900 HRS	SA
49 200 G	SAT APR 22 0900 HRS	GYM
49 204 C	TUE APR 25 0900 HRS	SA
49 210 C	THU APR 27 1400 HRS	GYM
49 210 F	WED APR 26 1900 HRS	M
49 214 C	WED APR 26 1900 HRS	SA
49 220 C	MON APR 24 0900 HRS	PA
49 220 D	MON APR 24 1400 HRS	SA
49 250 C	WED APR 12 1400 HRS	GYM
49 250 D	SAT APR 22 0900 HRS	GYM
49 250 H	WED APR 26 1400 HRS	GYM
49 251 C	MON APR 17 1400 HRS	SA
49 251 F	MON APR 17 1900 HRS	M
49 252 C	SAT APR 15 1400 HRS	GYM
49 253 C	WED APR 12 1400 HRS	GYM
49 254 F	SAT APR 29 1400 HRS	SPC
49 255 F	THU APR 13 1900 HRS	GYM
49 257 C	MON APR 17 0900 HRS	SPC
49 260 C	TUE APR 18 1400 HRS	GYM
49 260 F	WED APR 12 1900 HRS	SA
49 264 C	THU APR 27 1900 HRS	GYM
49 270 C	TUE APR 25 1400 HRS	SA
49 270 F	TUE APR 25 1900 HRS	SA
49 300 C	FRI APR 21 1400 HRS	GYM
49 302 F	TUE APR 18 1900 HRS	GYM
49 305 A	SAT APR 15 0900 HRS	GYM
49 305 E	SAT APR 22 1400 HRS	GYM
49 308 A	WED APR 12 0900 HRS	SPC
49 325 A	MON APR 27 1900 HRS	SA
49 330 C	MON APR 24 0900 HRS	SA
49 340 A	MON APR 17 1400 HRS	SA
49 343 C	TUE APR 18 1900 HRS	SPC
49 361 C	THU APR 13 1900 HRS	GYM
49 365 C	MON APR 17 1900 HRS	SA
49 664 H	WED APR 12 1400 HRS	SA

Religion

34 100 A	SAT APR 29 1400 HRS	SPC
34 100 C	THU APR 20 1900 HRS	GYM
34 120 B	MON APR 24 0900 HRS	SPC
34 120 C	WED APR 19 1900 HRS	SPC
34 200 A	MON APR 24 1400 HRS	SA
34 214 A	SAT APR 15 1400 HRS	SA
34 225 A	SAT APR 15 1400 HRS	SA
34 260 A	TUE APR 25 1400 HRS	SA
34 270 A	WED APR 12 1400 HRS	SPC
34 330 A	SAT APR 22 1400 HRS	SA

Russian

36 015 ALL	SAT APR 15 1400 HRS	SA
36 100 ALL	TUE APR 18 1400 HRS	SA
36 200 ALL	THU APR 13 1400 HRS	GYM
36 203 A	FRI APR 21 1400 HRS	GYM
36 303 A	SAT APR 15 1400 HRS	SA
36 315 A	WED APR 12 1400 HRS	SA

Science SPC

36 303 A	FRI APR 21 1400 HRS	GYM
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Sociology/Anthropology

08 100 A	TUE APR 18 0900 HRS	SPC
08 100 B	WED APR 12 1900 HRS	SPC
08 100 S	THU APR 27 1900 HRS	SPC
08 206 A	SAT APR 15 0900 HRS	SPC
08 255 A	SAT APR 22 1400 HRS	SPC
08 270 A	FRI APR 21 0900 HRS	SPC
08 270 B	WED APR 12 1900 HRS	SPC
08 373 A	TUE APR 25 1900 HRS	SPC
53 210 A	WED APR 26 1900 HRS	SA
53 245 A	WED APR 19 0900 HRS	GYM
53 251 B	WED APR 12 1900 HRS	PA
53 254 H	TUE APR 18 1900 HRS	SA
53 255 B	MON APR 17 0900 HRS	SA
53 256 A	THU APR 20 0900 HRS	GYM
53 306 A	THU APR 13 1900 HRS	M
53 315 A	FRI APR 14 1900 HRS	M
53 315 B	WED APR 19 1900 HRS	SA
53 350 A	SAT APR 15 0900 HRS	GYM
53 355 A	MON APR 24 1400 HRS	SA
53 370 E	SAT APR 22 0900 HRS	GYM
54 207 A	THU APR 13 1900 HRS	GYM
54 225 A	TUE APR 18 1400 HRS	SA
54 304 A	FRI APR 21 1900 HRS	SA
54 319 A	WED APR 26 1900 HRS	PA
54 334 A	THU APR 27 1900 HRS	M
56 100 A	SAT APR 29 0900 HRS	SA
56 100 B	SAT APR 29 1400 HRS	SA
56 100 C	SAT APR 29 1400 HRS	SA
56 100 D	SAT APR 29 1400 HRS	SA
56 100 E	SAT APR 29 1400 HRS	SA
56 100 F	TUE APR 18 1900 HRS	GYM
56 100 G	SAT APR 15 1400 HRS	SA
56 100 H	MON APR 24 1900 HRS	SA
56 220 A	FRI APR 28 1900 HRS	SA
56 235 A	MON APR 24 1900 HRS	SA
56 241 A	MON APR 24 1900 HRS	SA
56 243 A	WED APR 12 0900 HRS	SA
56 305 A	THU APR 20 0900 HRS	M
56 360 A	MON APR 24 1400 HRS	SA

Spanish

38 015 B-H	SAT APR 15 1400 HRS	SA
38 100 B,C,D	SAT APR 19 0900 HRS	GYM
38 101 ALL	WED APR 19 1400 HRS	M
38 102 ALL	TUE APR 18 1900 HRS	SA
38 202 B,C	TUE APR 18 1400 HRS	SPC
38 210 H	SAT APR 15 1400 HRS	SA
38 302 B,C	FRI APR 14 1900 HRS	305AT
38 320 A	FRI APR 21 1900 HRS	SA
38 330 A	THU APR 20 1900 HRS	GYM
38 350 A	MON APR 17 0900 HRS	SA

T.S.E.

59 301 A	TUE APR 25 0900 HRS	M
59 302 A	WED APR 12 1400 HRS	GYM

Examination Procedures for the Information of Students

GENERAL REGULATIONS

- No student may bring to his seat in the Exam Hall any books, notes, papers, or other aids not specifically noted by the examiner on the examination paper.
- Once in the Examination Hall students are not to communicate in any manner with each other. Any evidence of cheating or collusion between students at an examination for any other written assignment is subject to the most severe penalties, including expulsion.

DURING THE EXAMINATION

- Students are requested to arrive at their desks at the beginning of the examination on time. Students must bring their identification card with them, either outside the Examination Hall or any place specified by the chief proctor.
- Students' Identity Cards must be placed on their desks at the beginning of the examination on time. Smoking is not permitted in the Examination Hall.
- No student may bring into the Examination Hall any food or drink unless authorized by a physician.
- In case of doubt about the meaning or completeness of a question, students should supply the missing material which they feel they require to answer the question and state assumptions at the beginning of their written answer.
- The information requested on the front cover of each exam paper on answer book must be completed and the instructions read and observed.
- Students must record their names and numbers clearly. Large classes frequently have students with identical names. No proper recording is imperative to ensure accurate identification.
- All inquiries and requests must be addressed to the proctors only.
- No student may enter the Examination Hall after the first half-hour.
- No student may leave the Examination Hall during the first half-hour and must sign the nominal roll before leaving.
- Students who wish to leave the Examination Hall briefly must be escorted by a proctor.
- All students must sign the nominal roll for their examination when it is handed

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The job involves distributing course guide questionnaires to classes during the next two weeks.

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Lost - one ladies silver Carleton graduation ring. Red stone, 1978 year. Lost on campus. If found please call 746-9403. REWARD.

For Rent - 2 bedroom apartment on Flora St. Three have lived here comfortably for the year. 1 block away from bus routes 77, 7, and 4. Good landlord, good neighbours and good times for \$250. a month. Call 232-5830.

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For Sale - Kenwood KX-700 Cassette tape deck with dolby. 233-6740, Don.

Indo-Canada Club's Disco-Taz Saturday March 18, 8:00 p.m. in the Senate Lounge, 6th Floor, Admin. Bldg. Small Admission charge, cash bar and door prize.

Skis for Sale, one pair of Fischer "Fat Cat" Skis (downhill) with "look-GT" bindings. Excellent condition. Ideal for beginners to intermediate skiers. \$75. or best offer. Contact Yves, 236-4959. leave message.

Low Budget Unclassifieds of a private nature are free for students, \$3.00 for all others. Notices of a commercial nature cannot be accepted. Written submissions should be placed in the Unclassified mail box in The Charlton office prior to Wednesday noon, the desired week of publication.



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Marilyn Atkinson: Carleton's athlete of the year



Marilyn Atkinson

Joe McKendry

For the first time in history, a woman has been chosen as Carleton's Athlete of the Year. Marilyn Atkinson of Carleton's cross country ski team was honoured last Monday night at the annual Athletics Awards Banquet at the Nepean Sportsplex.

Atkinson, a third-year science student, participated in six major skiing events this year and wound up with five first place finishes and one second place spot. Included in her victories was the Ontario Women's Intercollegiate Athletic Association Nordic Ski Championship.

The Ruth Coe Memorial Award, honouring a female athlete who has demonstrated outstanding athletic ability in varsity sports and has made a significant contribution to the athletic program at Carleton, was also awarded to Atkinson.

Basketball star Jon Love added to his heaping collection of awards winning the Jack Vogan Memorial Award. This award is given annually to a graduating male varsity athlete who has maintained a high standard of performance, participation and attitude. Love also walked away with the Most Valuable Player Award for men's basketball.

The Doug Banton Award is given annually to male varsity athletes who have made an outstanding contribution to athletics through sportsmanship and putting their team ahead of themselves. Don Reid was the winner for men's basketball, Dave Boles for football and Steve Burns for water polo.

The Alumni Award is the women's equivalent to the Doug Banton award. Marg Williams won for basketball and Lynn Gallant took the award for volleyball. Marg Williams was the women's basketball winner.

The Most Valuable Player on the women's basketball team was Cheryl Pangborn. Cheryl Zurawski was the women's volleyball team's MVP.

Dave Wright was awarded the John Apsimon Award for the intercollegiate fencer who has contributed most to fencing through skill and dedication.

The football team's rookie of the year was Pat Stogua, the only Carleton athlete to participate in two varsity sports, football and basketball. Gary Cook was the MVP for football and Chris Thompson was the top lineman.

shorts

For the fourth consecutive year, Carleton defeated the University of Ottawa in their annual snooker competition. Carleton won 38 matches; Ottawa U. won 34. Ottawa U.'s Paul Flemming emerged as the top individual player in the tournament, narrowly defeating Carleton's Matt Bodner. The other members of the Carleton team were Roger Sasseville, Dane Fader, M. Ming, Sean Howe and Nigel Heseltine. The top five players in the competition, Flemming, Bodner, Sasseville, Breen, and Fader were awarded prizes donated by the Broken Cue Billiard Supply.

The annual table tennis matches between Carleton and the University of Ottawa will be held in the Unicentre Games Room tomorrow morning at 10:30.



Those honoured at last Monday's Athletics Awards Banquet.

Basketball lacking in Canadian content

Mario Toneguzzi

The Acadia Axemen defeated the St. Mary's Huskies 99-91 last Saturday in the Canadian National Basketball Championship at Halifax. But one had to wonder what was so Canadian about it.

The game was dominated by American players. Each of the teams competing utilized the maximum of three starting Americans. And these six players were the key to the game.

Vic Soares, Mike Hazard and Alvin Jessamy scored 75 of Acadia's 91 points and John Brown, Ron McFarland and Frank White amassed 75 of St. Mary's 99 points.

This season proved that to be competitive in Canadian college basketball, teams almost have to include several highly skilled American players.

An example of this that strikes closer to home is the Laurentian Voyageurs, a team in Carleton's division. Their three American recruits, Charlie Wise, Varick Cutler and Bruce Burnett accounted for 75 percent of Voyageurs' points this year.

The American dominance of college basketball in Canada has been felt for years in the Maritimes, but this year it has drastically affected colleges in Ontario. Four of the top six

scorers in Carleton's division were Americans.

The best example of American domination is the All-Canadian Team, announced last week. Only two Canadians made the five man squad. The three Americans who made the team were Wise, Burnett and Lorne Killion of Sir Wilfrid Laurier University.

And to top it all off, the winner of the Mike Moser Memorial Trophy, honouring the most valuable player in Canada went to Wise, the former La Salle University star from Philadelphia.

This is not to say there are no good Canadian players in Canada. Martin Riley and Cliff Bell are outstanding players.

The Canadian Intercollegiate Athletic Union (CIAU) has not taken any action to alter the situation. Their rules state only that a team can have only three out of country trained athletes on their rosters.

"I'm not sure that it is a problem," says John McConachie, the Assistant Executive Director of the CIAU. "It might be offensive to some people but the schools in question are working within the legislation."

"...But we are just beginning to develop players from Canadian high schools."

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Mummers Troupe:

Play supports seal hunt



theatre

They Club Seals, Don't They?
NAC Studio
March 13-18

Joanne Blain

The Mummers Troupe of Newfoundland's performance of **They Club Seals, Don't They?** is a somewhat disturbing but often hilarious satire on the events surrounding the annual Canadian seal hunt. Somehow, though, I don't think Brigitte Bardot would find it too funny.

The Mummers are a seven member group which has toured Canada in the past six years with plays of a political and controversial nature.

Following the time-tested maxim that the best way to make a point is through the use of humour, the Mummers take a well-aimed stab at the "circus on the ice" — the activities of the self proclaimed guardians of the seal population, the Greenpeace foundation.

Their viewpoint is particularly one-sided. They see the anti-seal hunt protesters as being comprised of opportunistic politicians, sensationalistic journalists and attention-seeking movie personalities. For instance, there is a great parody of Bardot clutching a seal to her breast and crying "laissez vivre les bébés phoques libres."

The play is comprised of a series of sketches tied to the central theme of the seal hunt. The message is that there are people behind the seal hunt, people who rely on the harvest for their livelihood.

This message is conveyed by original songs which are interspersed with the comic sequences. The songs, performed by three musicians who are also members of the cast, pose the key issues which are then illustrated in the comedy sketches.

The chief success of the play is not in



its ability to make the audience laugh, but in its ability to make it think. Their diatribes against the Greenpeace supporters are very convincing.

Yet it's through the comedy that the Mummers reach their audience. Perhaps their most memorable sketch sees three of the troupe cavorting about the stage in the guise of a punk rock band, ridiculing our synthetic society by asking the rhetorical question "do you think your pantyhose will decompose?"

The performance is aimed at attacking what the Mummers consider our

society's self-righteous yet often ill-founded precepts of the seal hunt. It serves to debunk the "myths" that the practice is inhuman, economically unnecessary and dangerous to the seal population.

It is somewhat surprising that the performance, though primarily comic in approach, ends on a serious and startlingly gruesome note. In response to the play's final song which poses the thought-provoking question "who owns the hog that you're riding high on?", a disturbingly explicit film depicting the

slaughterhouse killing of pigs is superimposed on the set. Unnerving as it might be, it brings the audience one step closer to reality, and that is the Mummers' central intent.

In the final evaluation, the troupe's principal theme comes across in a more poignant than comic manner. Their attack on the anti-sealing delegation is, in reality, more of an appeal: you might be saving the seals, but, they say, you're killing the sealer.



Poet inspects age old relationship between man and land

poetry

Cleaning the Bones
Joseph McLeod
Press Porcupine

Jacqueline Seck

"Once a year the Foochow of Sarawak take back the body from the grave and clean away the flesh. When left with a neat package of polished bones, they are placed in jars and shipped back to China. This is my cleaning."

With these words, Joseph McLeod opens his first book of poems, **Cleaning the Bones**. McLeod, who is presently the artistic director of the Peterborough Summer Theatre, attempts an exploration of his Cape Breton roots through these poems. The collection reflects accumulated memories that have symbolically clung to his bones. It is then, his own "neat package of polished bones."

McLeod recreates the feeling of feverish excitement that his ancestors experienced coming to the new land. One poem, *The Greendream*, captures the sense of exhilaration and freedom which the farmers felt when they encountered rivers "blue as dye" and geese which "fired the air with barking." McLeod is successful in reviving their discovery of the new world and manages to convey its exciting atmosphere to the reader.

The magnetic relationship between man and land is an age-old theme which interests McLeod. It is a belief that man must be able to contact and touch his land in order to retain that which is truly human. The poem *The Books*, clarifies this human urge. McLeod writes that man and land "stretched their arms to

one another" and soon engaged "in a mad dance" of excitement.

The elation of discovery is especially evident in the very characters of McLeod's ancestors. They are wild outlandish people. One is Marnie who is driven mad by an orderly life. McLeod describes her childlike activities with a sharp attention to details in the poem *Marnie* and Paul B.

But near the end she took to burning the shirts and smiling scattering flour on the floor peeking from behind books confessing to the strangest things not wearing her bloomers and spreading her legs in the oddest fashion.

Another equally fascinating character is a sadistic priest who waits for someone's death in a vulture like fashion, his "eyes skipping with delight" at the person's suffering.

McLeod's images have a certain fresh quality which is attractive. The ice on the bay is "the skin of winter," the stones which the farmers used to stake out their land are compared to "earth's rosary."

McLeod's style is not yet mature, the recollections which flow from his pen are recorded with some abandon. The unusual theme of the poetry is original however and is treated in an imaginative way. Only occasionally are the phrases powerful, but his desire to return to the past is always deeply felt.

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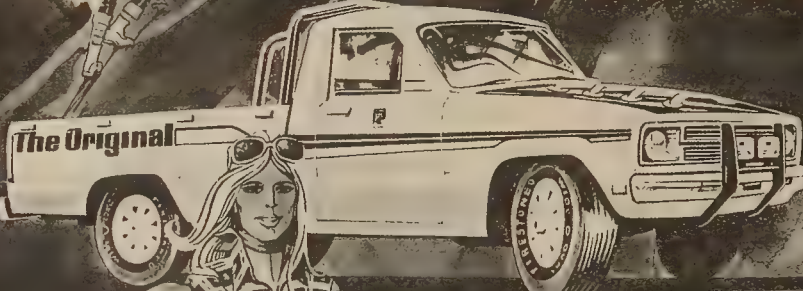
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YS3

Award winning film finally shown in Ottawa

cinema

Dersu Uzala
Akira Kurosawa, dir.
NAC, March 18th

John Ramlochand

This prestigious Soviet-Japanese co-production, **Dersu Uzala** the Hunter (1975) has taken three years to reach Ottawa. In that time the film has won for its Japanese director, Akira Kurosawa, the 1975 Academy Award for "Best Foreign Film" and the grand prizes at the Moscow and Berlin film festivals.

The film's only screening here will be tomorrow night at 8:30 in the NAC.

Kurosawa is Japan's most well known filmmaker. His work has often been compared to that of John Ford, whose epic westerns Kurosawa holds in great esteem. Among Kurosawa's most renowned films are such classics as *Rashomon* (1950), *The Seven Samurai* (1954) and *Yojimbo* (1961) which, ironically, have all been remade into westerns.

Dersu Uzala is the story of a Russian officer, Arseniev and his friendship with an old man of the woods, Dersu. Their relationship develops over a number of years as Dersu acts as guide and mentor for Arseniev on his topographical expeditions into the Ussury Taiga, a heavily forested region in eastern Russia.

The film's central concern is to show man's destruction of nature. This is forcefully expressed in the opening scene when Arseniev goes to visit the grave of his friend (the story is told in a flashback). Instead of the giant tree at whose base Dersu was buried, Arseniev finds a huge pile of chopped wood.

Yet the film is never gloomy or in any way bitter about the technological destruction of the region. Instead, it concentrates on showing the forest as it was before man's intervention.

This is complemented by a secondary theme of the film, the friendship of Arseniev and Dersu. Both share a common concern for the preservation of the wilds, though it is Arseniev's scientific expeditions that will pave the way for the forest's eventual demise.

Perhaps the film's most impressive characteristic and one that appropriately reflects the theme, is its visual beauty. *Dersu Uzala* was shot in colour and projected on a 70mm wide screen. The resulting images, like the one which contained both the sun and the moon in a single frame, are at all times breathtaking.

The film's other great strength is the acting of the veteran Japanese stage actor, Maxim Munzuk, who plays Dersu. His performance captures perfectly the wild, lumbering movements (he is, when first introduced, mistaken for a bear) of an aged hunter, yet reveals a gentle, noble attitude towards life. Munzuk's acting is so seemingly natural and detailed that he calls to mind the character of Nanook — from Robert Flaherty's 1921 classic, *Nanook of the North* — who was actually a real hunter.

This impressive portrayal is, in fact, what maintains one's interest when the storyline begins to drag. This is the film's only immediate failing in that there are not many dramatic situations in the plot to excite the audience. However, as Kurosawa pointed out in an interview with a Soviet film magazine, this was a necessary failing: "I am deliberately avoiding making the film excessively dramatic and I am not accentuating the adventures in the plot. I want to tell



about the two men and the world of nature around them, and I want to tell it gently, to leave the viewer room for meditation."

In this respect Kurosawa succeeds. *Dersu Uzala* is first and foremost a visual tribute to the awesome beauty of the landscape. Secondly, it portrays with a

subtle humour and naturalistic acting, the bonds of friendship which develops between Dersu (a man of the wilds) and Arseniev (a refined, somewhat aristocratic officer). Along side these concerns, the need for a dramatic plot had to be bypassed. Only in a slowly paced film could the intimacy of the

friendship and the beauty of the images take precedence.

Dersu Uzala is a film that grows on the viewer. Even if one gets bored by its slow pace, the beauty of the images can still be overwhelming.

Garfunkel's Watermark: Clean but contrived



records

Art Garfunkel
Watermark
Columbia

Geoff Pevere

Despite suffering the same sense of antiseptic detachment that marred his first two solo attempts, Art Garfunkel's latest album should be well received. *Watermark* is a clean, satisfying album that provides a variety of moods and themes, alternately jubilant and brooding, light-hearted and cerebral. Ten of the 12 songs on the album are compositions by veteran songwriter Jimmy Webb and consequently his presence on the recording is almost as strongly felt as Garfunkel's, whose delicate and fragile voice is

ideally suited to Webb's frequently metaphysical lyrics.

This is Garfunkel's first outing as producer and it's evident he has learned well the lessons taught him by Richard Perry, with whom he co-produced *Breakaway* in 1975.

The overall sound is smooth, seamless and gentle, much like most of Garfunkel's work with Paul Simon. He expertly weaves such opposing musical forces as the Muscle Shoals Rhythm Section and The Chieftains into the same musical fabric, yet wisely never allows any of the instrumentation to become overbearing.

Webb's lyrics are treated with calculated vocal reverence, though they frequently slip into vague and obscure verbal images which are sometimes inaccessible. The title track, for example, is a montage of delicate illusory impressions describing the melancholy remembrance of a relationship long past:

How the delicate tracery of her fine lines
Like the moonlight lacetops of the evening pines,
Like a song half heard through a closed door,
Like an old book when you cannot read the writing any more.

But any attempt at de-mystifying Webb's lyrics would no doubt do them critical injustice as well as rob them of whatever elusive charm they possess. Happily though, this potential alienation is tempered somewhat by Garfunkel's singing voice, which is one of the most familiar and comfortable sounding in all pop music.

If one is to find fault with *Watermark*, it would lie in its squeaky-clean perfection, its lack of any rough vocal or

instrumental edges. As a result, none of the material really stands out.

Art Garfunkel embodies the casual intellectual. This knowledgeable, confident image is effectively captured by his own posture and surroundings on the cover photo: he sits on a seaside boardwalk, sun-soaked and smiling, feet comfortably propped on another beach chair. On the table behind him lies a casually tossed sweater and scholarly looking hardcover book, and the atmosphere is nicely topped off by the small stack of writing paper clutched in his hand. When the cover is turned over one sees the same setting, only this time sans Artie. It appears as though he has finished his reading or writing and has moved on, presumably to marvel at the simplicity of Dostoyevsky with Woody Allen.

But on close perusal, one realizes that the gentle white-capped waves which roll over the surface of the water on the back cover are identical to those on the front. It's a studio photo, and provides an ironic reflection on *Watermark*'s overall air of contrivance.

HOME OF THE WEEK

Due to technical difficulties Home of the Week could not be presented this week. However, keep those submissions coming. Tell us in the proverbial 25 words or less why your home is clean or dirty enough to win, and send it to 'H', The Charlton 531 Unicentre.

Executive Election

Graduate Student Assoc. 1978 - 1979

Closing date for nominations March 30, 1978. Election to be held April 6 and 7, 1978. Room 511, Unicentre, 10:00 a.m. - 4:00 p.m.

Positions to be contested:

- 1) President
- 2) Vice-President Internal
- 3) Vice-President External
- 4) Treasurer
- 5) Activities Co-Ordinator

Nominations (accompanied by 10 graduate student signatures) should be forwarded to Jason Manolowitz, CEO, C/o GSA, Room 511, Unicentre.

For additional information, call 231-4347 - GSA or 563-0358. 231-4380 - CUSA.



March 13, 14, 15 THE DIODES (Closed Good Friday)
March 16, 17, 18 THE ACTION
March 20-25 Dianne Heatherington
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THE CHARLATAN

Will not publish next Friday
due to the long weekend. We
will resume weekly publication
on Friday March 31.

17 friday



Rooster's has St. Pat's Day special entertainment this week, John Allen Cameron.

Student poets whose works appear in this year's Rideau River Anthology will read their works today at 12:30 in C264 Loeb.

Songship appears at The Pub this weekend.

The Goethe Institute, 300 Slater Street, hosts and evening of chamber music and jazz with the Heider Quartet at 8:00.

Canadian architectural consultant Harold Kalman will give a public lecture on Methods of Canadian Architectural History at 10:00 am in 2203 Arts Tower.

A forum on child abuse will take place today from 2:00 to 5:00 pm in the Egg, Tory Building. Dr. David Gil of Brandeis University will speak on Social Violence and Children. Dr. Martha Rodeheffer of the National Centre for the Prevention and Treatment of Child Abuse and Neglect will lecture on the Interface of Abusive Parenting and Early Childhood Development.

Cathy Miller will be appearing at the Richelieu Hotel, on York Street, today until March 26. No cover charge.

Featured at the Towne Cinema tonight are *One on One* at 7:30, *Return of the Pink Panther* at 9:30, and *Rocky Horror Picture Show* at midnight.

The Ugly American will be screened in 147 Fateux Hall, University of Ottawa, at 8:00.

Tony Bennet appears in the Opera of the NAC tonight and tomorrow at 8:30. Tickets range from \$6.00 to \$12.00.

La Cruche cassée, a French play by Henri Kleist, will be performed in the Theatre of the NAC until March 25. Curtain time is at 8:00, and tickets are \$7.00.

They Club Seals, Don't They? continues in the Studio of the NAC until tomorrow at 8:00. Tickets are \$5.25.

18 saturday

The film presentations for today at the National Museum of Natural Sciences are *The Plutonium Connection*, and *The Other World*. The films start at 2:00 in the auditorium.

20 monday

The National Ballet of Canada performs in the Opera of the NAC from tonight until March 22, at 8:30. Tickets range from \$5.50 to \$9.50.

Tonight until Thursday the Great Canadian Theatre Company will be performing two Mic Mac Indian legends at the Old Fire Hall, 264 Sunnyside Avenue. The plays, *Forest Maiden* and *Pulewech and the Sea Maiden* are suitable for children aged 7-12. Curtain time is 7:30, admission is \$1 adults, 50¢ for children.

The Ottawa Community Law Program is sponsoring a free public lecture on Landlord and Tenant Law tonight at 7:30 at the Ottawa Public Library, 120 Metcalfe Street.

The two films tonight at the Towne Cinema are *Murder on the Orient Express* at 7:00 and *The Magic Flute* at 9:30.

23 thursday

A Woman Under the Influence in being shown at the Towne Cinema tonight at 7:00, followed by the *Pink Panther Strikes Again* at 9:30.

Caribbean Festival, a 90 minute colour film will be presented by the National Gallery tonight at 8:00.



La Cruche cassée continues until Saturday in the NAC Theatre

The National Gallery presents the film *Peasant Painting from Itlu Country* today at 2:00.

The Ugly American, starring Marlon Brando, is featured in the International Cinema Series tonight in 147, 57 Copernicus Street. The show starts at 8:00.

Mobile Cash Registers perform feats as part of the 3rd year Design Engineering Project, this morning at 9:00 in the Pit, Main Level, Architecture Bldg.

21 tuesday

The Ottawa Valley Farm Show is on today until Friday at Lansdowne Park.



The Force plays at The Pub this weekend.

Paul Hann entertains at Rooster's nightly until Saturday.

Dr. Donald E. White, an expert from the United States Geological Survey will lecture on Active Geothermal Systems and their Bearing on Ore Deposition, at 11:30 am in 332 Tory Building.

A retrospective of Bill Mason films continues at the NFT tonight with *Death of a Legend* and *Paddle to the Sea* at 7:30 and *Blake and In Search of the Bowhead Whale* at 9:30.

Art, Thought, and Letters in the Fourteenth Century will be the topic of the Annual Symposium of the Ottawa-Carleton Medieval Renaissance Club. This all-day event begins at 9:45 am in 504 Southam Hall.

The White Reindeer at 7:30, and *Juha* at 9:30, are being screened at the National Film Theatre tonight.

Return of the Pink Panther will be screened at the Towne tonight at 7:30, followed by *One on One* at 9:30 and *El Topo* at midnight.

19 sunday

The Ottawa Kennel Club Dog Show is on today in the Salon of Lansdowne Park.

The National Gallery features traditional Chinese Painting. Eleventh to Eighteenth Centuries, by Monique Baker today at 3:00 on their talk and tour series.

St. Pat's Sunday Movie Night presents *Ladies and Gentlemen*, *The Rolling Stones* at 7:00 and 9:15, 100 St. Pat's College.

At the Towne tonight *The Magic Flute* will be screened at 7:00, followed by *Murder on the Orient Express* at 9:30.

22 wednesday

The husband and wife writing team of **Clark Blaise and Bharati Mukherjee** will read from their book, *Days and Nights in Calcutta* today at noon in the Arts-Faculty Lounge, 20th floor Arts Tower.

Two Bill Mason films, *Cry of the Wild* and *Wilderness Treasure* are being screened at 7:30 and 9:30 tonight at the National Film Theatre. Two shorter films, *Wolfpack* and *Face of the Earth* will follow the 9:30 showing.

The Big Sleep at 7:00 and *A Woman Under the Influence* at 9:00 pm are being screened at the Towne Cinema tonight.

24 friday

The Towne presents the **James Bond** movie *The Spy Who Loved Me* at 7:00 followed by *The Big Sleep* at 9:30. The midnight film is *The Song Remains the Same*.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. **Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication.** Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by Karen Shopsowitz,
Mary Fitzhenry & Sue Craig.

Sneezy Waters: from pavement to vinyl



Joe McKendry

Chances are you'll have to pay the next time you see Sneezy Waters. The singer who gained his reputation singing in Ottawa's streets no longer performs there.

"The reason I wanted to street sing was to draw some attention to myself because I didn't have any place to play," said Waters. "Now that I've got places to play, I don't need to sing in the street."

"But if I go to Brandon or Paris, France, where nobody knows me, I'll have to be on the street again... (now) I'm too busy."

One of the things Waters is busy doing is getting his first album out on the streets. The album is called (You've Got) Sawdust on the Floor of Your Heart, after a song on the album written by his brother

The album was recorded at Marc Productions in Ottawa and is on his own label, Sneezy Waters Records. Waters has had enough material to record an album for years, however the cost of such a venture was prohibitive.

"I hadn't had any offers of people to record me... and I think a lot of that is because if you don't write a lot of your own material, the record companies don't get a big end of your publishing."

"I'd seen a lot of guys spending money on demo sessions... and I figured what the hell, I may as well make a demo session and package it and sell it."

There is only one of Waters' own songs on the album, an instrumental number called Querida (meaning "loved one" in Spanish). He said he has written some songs with lyrics, but does not perform

them in public. "I mostly do other people's material. Mine are just kinda... sleepers."

Many of the 12 songs on the new album were written by musicians who are well known in Ottawa folk circles. Willie P. Bennett, Bob Soucy, Ian Tamblyn, Dennis Delorme of Prairie Oyster and Terry Gillespie of Heaven's Radio all contribute material.

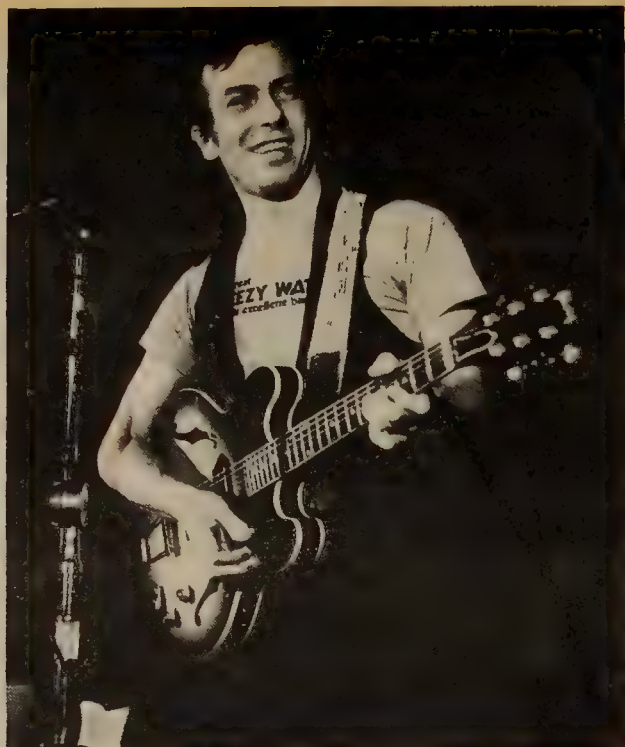
Waters' forte is interpretation of other people's songs. And he is comfortable with a wide variety of musical styles. His selections range from country to reggae to traditional folk. "I consider myself a folksinger I guess in sense that I'm doin' music from all periods of time and I mix them up and I don't see really any difference between them."

"I try to pick songs that say what I want to say, what I feel, what I believe in. So it don't matter if it's this guy or that guy (writing)."

There are 16 musicians appearing on the album. Along with Tamblyn and Soucy, Bob Stark, Kim Erickson, Doug Orr, Richard Patterson, Zeke Mazurek, Ted Cerow and Peter Chapin all appear on the album. Most of these performers have played with Waters at one time or another.

Waters said the album should be available by mid-April. It will be distributed by mail order, at his performances, and also at a few retail outlets.

Waters will have lots of opportunities to sell his albums at concerts. He will be travelling across Canada starting next fall with the production of Hank Williams: The Show He Never Gave. This show was a great success in Ottawa last autumn.



Waters said he enjoyed the Williams role and admitted some surprise that the show was such a hit. He has enjoyed playing the role of a musician he admired and liked the format of the show. "Now if I was going to do King Lear or somethin'... it might be a different story. I might not leer enough or something."

It was easy for Waters to identify with Williams and his music. "I think when I first heard it (Williams' music), I sorta dug it for the music. Then as I got older and had been through a couple of scenes and that, I started seein' the pain the guy was feelin'... he just had the knack of hittin' the nail right on the head."

Although many of the country songs Waters sings in concert seem tongue-in-cheek, he maintained that he respects country music. But he does prefer the older material of people like Williams and Jimmy Rodgers to much of the country music on the radio today.

Waters defends some of the schlocky themes that characterize a lot of country songs. In reference to one song by Rodgers that he performs called Mother The Queen of My Heart, he said: "Is it any more weird to have Jimmy Rodgers sing a sentimental song about his mother than to have Alice Cooper with a boa

constrictor on stage?"

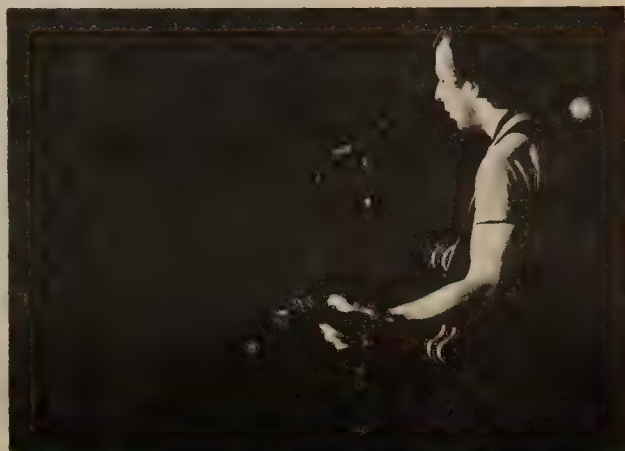
Waters said he is not easily intimidated by noisy crowds in bars. "I've sort of forced myself to play in so many weird situations that this doesn't appear weird at all to me where it might to somebody who is more of a recording artist or somebody who hasn't played a lot. Maybe it just means I'm a little more brazen at this time but... I don't know."

Waters is almost as much fun to watch on stage as he is to listen to. He dances around, essentially parodying the antics of many musicians with exaggerated gestures, expressions and wild solos.

Most of his exaggerated or absurd actions on stage reflect his attitude about the pretentious nature of many musicians. "It just seems like some people sometimes take themselves too seriously and that really happens in show business a lot."

Although you'd never guess from watching him, Waters said he is always nervous on stage. "If you're not nervous, then you'd be too complacent and you won't go over I figure."

"I only figure you're as good as the gig you did the night before and a lot of people will try to coast on their reputations... and I can't see that."



Pierre gets to pluck Liona Boyd's strings P.13

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REDHEADS COMMIT RAPE P.11



***Guns blaze at
public school. 4
dead, 16 injured.
Cops apologize P.11***

OOPS!!

Twelve-year-old Wilby Daniels of 41 Lakeview Drive makes like the Great Walenda on the way to school yesterday morning. But unlike his mentor, little Wilby had a safe landing courtesy of the capital's recent two-foot snowfall. The weatherman tells us we can expect the snow to be with us for a long time yet. *Photos by Ron Gallela.*

**Family fries
in fiery
frenzy!**

P. 32

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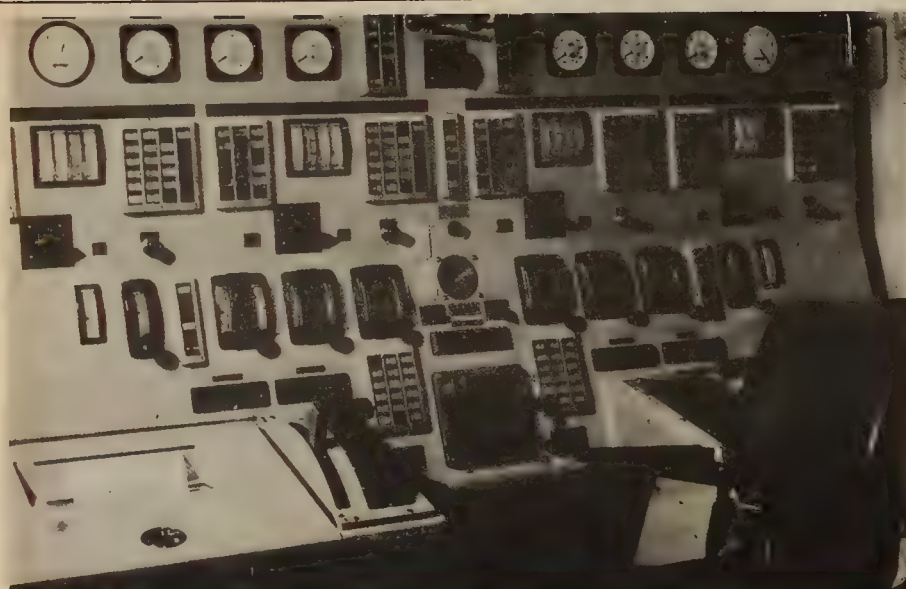
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March 31, 1978

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Uren succumbs to peer pressure in resigning

Terry Brodie

A motion passed by the Faculty Council of the School of International Affairs expressing "deep concern" over a recent trip to South Africa by the Director of the Paterson Centre, Philip Uren, is the major reason for his resignation.

"I offered my resignation because the vote of censure was virtually unanimous," he says. "I felt that one couldn't remain as director having been unanimously censured by one's colleagues."

Uren's handed in his resignation, effective tomorrow,

to acting president John Porter, March 10.

It came after more than two weeks of criticism from other faculty members, students, and anti-apartheid groups upset with his acceptance in late January of an invitation to spend 19 days in South Africa at the expense of the country's white minority government.

At the end of a three-day international conference on change in South Africa, hosted by Carleton in late February, delegates from African liberation movements accused Uren of taking "hostile and

deplorable actions" against black liberation movements when they learned of the trip.

They objected to the visit because they said it was supportive of the country's racial segregationist policies.

Uren says he visited ten South African universities on an official working leave to "get a better understanding of a very complex and potentially tragic situation."

"And I wasn't beholden to the South African government. The trip was paid as part of a larger program of inviting people in the hopes they will get a better understanding of the complexities of the problem."

"The notion that some government was leading me around by the nose is not very sensible," he says.

At the conference, organizer Douglas Anglin, a political science professor, told participants Uren was not acting in any official capacity when he took the trip.

Co-organizer Steven Langdon of Carleton's economics department also urged participants from the Centre for African Studies at Dalhousie University and the Scandinavian Institute for African Studies not to condemn the university for Uren's action.

A statement later drafted by the conference's organizers said participants "deplored" Uren's actions and "disassociated" themselves from them.

The statement also promised that the university would be approached to take further action.

The result of that promise, says Langdon, was the motion passed at a special meeting of the School's Faculty Council, March 3.

The motion, which passed with 18 in favour and one abstention, reiterated the concern expressed by conference delegates.

"His actions not only unfairly embarrassed the participants and organizers involved in that conference, but may also have undercut the reputation of this school in various parts of the world," the motion read.

"This Council defends the right of any faculty member at Carleton University to travel freely and to express viewpoints... (but) faculty members holding senior university administrative posts... must recognize that particular actions they take while holding such posts may lead university bodies to criticize those actions if they appear to damage the university," it continued.

Langdon, who initiated the motion along with geography professor Fraser Taylor, the head of Carleton's African Studies



Committee, says Uren's actions were "really unforgivable."

He says he felt a "real moral responsibility" to follow up the promise made at the conference.

"I think it's pretty clear that the conference would have broken up with the African delegates and some of the Scandinavians walking out if that motion wouldn't have passed," he says.

"The key part is that those of us who were there from Carleton shared this unhappiness with the director accepting a free trip from the South African government."

He says Uren's actions must be condemned for two reasons.

"Just in pragmatic terms, he threatened to do very considerable damage to the university," Langdon says.



Langdon:
Just in pragmatic terms, he threatened to do very considerable damage to the university.

Uren:

The notion that some government was leading me around by the nose is not very sensible

"Our official relations with third world universities, African students at Carleton, all those relationships are handled through the Paterson Centre."

"I don't think you can hope to survive as an institution carrying on relationships which are critical unless you disassociate yourself from the South African government."

He says Uren's trip, which ended two days before the conference began, also threatened the "academic reputations" of conference delegates.

"A number of people worked very hard at organizing this conference and it could have been a tremendous success."

"However, those people run the risk, because of this action, of having their academic reputations severely tarnished. A number went away thinking they had been duped into having associations that somehow tied them with South Africa."

Uren emphatically denies, however, that the trip was timed to intentionally disrupt the conference.

He also dismisses charges that the visit was political in nature.

"That's absolute nonsense," he says. "There was no linkage between the timing and the conference in any effort to

continued on next page

CUSA hiring Thursday Thirty-five jobs up for grabs

Diane Sawchuk

Applications for students' association (CUSA) part time summer jobs will be available on a first-come-first serve basis, Thursday.

Nearly 200 applications will be available in the Main Hall of the Unicentre at 9 a.m. for the 30 to 35 jobs up for grabs, ranging from bartending and bouncing to working in The Store.

CUSA Director of Operations, John McNeil, advises interested students to line up early because of the limited number of applications. The Unicentre opens at 6 a.m.

Hiring committees will screen applicants on the basis of competence and financial need as set down by the new hiring policy approved at council's final meeting, March 21.

Under the new policy, financial need will be based on how much government aid a student is getting and sworn financial statements.

Back in October, McNeil had said CUSA should be hiring students based on qualifications rather than financial need,

because it was impossible to determine a student's financial need in an interview.

He said, for instance, a student who was too lazy to find a job over the summer and who had no money, would get an unskilled job in the fall before a student who had worked hard over the summer and had \$3,000 in the bank.

"It's getting fair," says McNeil of the new policy. "It's better than the old one, but it's not perfect. As far as I'm concerned, the perfect policy would be if everybody would be hired on the basis of merit."

He says financial need should not be part of the CUSA hiring policy.

"CUSA is not a charity organization. We're running a business and we have to make money. We can't afford to run our business on a deficit, and we have to have the best employees."

Arts Rep Riel Miller disagrees with McNeil.

"We aren't in this game to make a profit," says Miller. "The idea of the students' association is to serve students. I think the dual goals of financial solvency and the needs of students combine. We aren't just a business."

Miller says it is hypocritical for a students' organization which is fighting for better student aid to not consider students' financial need in its hiring policy.

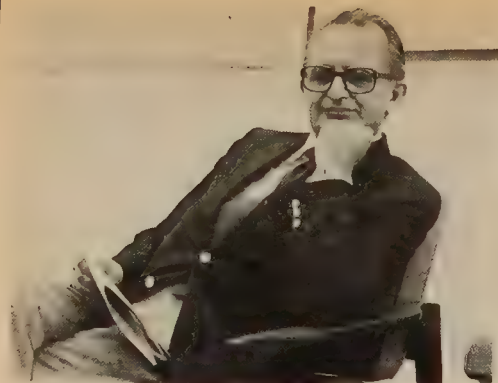
"We're a political organization. Our financial establishment and the finance of this organization has to reflect our political priorities," says Miller.

"I don't think that reflecting those political priorities means the ship has got to sink. It also doesn't mean that it has to be totally callous."



John McNeil

Photos by J. Kempf



UREN

continued from previous page

wreck it or anything of the kind.

Langdon says he is "pleased" Uren decided to tender his resignation.

"I thought that despite his long service to the university, he had decided to place, before his personal concerns, the good of the institution," he says.

"I think it was a sign that he recognized the embarrassing position he had fallen into."

Uren says he is now undecided about how to view his trip.

"I really haven't made up my mind on that one," he says. "I want to think this one over for quite a long time."

But he says he misjudged the direction of the conference and can understand both the feelings of participants and his colleagues.

"The timing was important. It seemed to me that the conference was largely a political one and I didn't judge that correctly. I thought it was academic."

"The conference has a large representation from liberation movements. They reacted very strongly. And I think my colleagues were perfectly sincere in the action they took. It's a highly explosive and emotional issue."

Uren was one of the major founders of the Paterson Centre and became its first director two years ago.

He says he doesn't think his departure will disturb the operation of the Centre.

"I certainly don't regard myself as indispensable in my present position. The suddenness of change at this particular stage is perhaps a little inconvenient, but needn't cause any long-term damage."

Uren first came to Carleton as a geography professor in 1965. He is also the former director of both the Institute of Soviet and East European Studies and the School of International Affairs.

He says he intends to take a year-long sabbatical July 1 to "complete some writing that's been on the shelf for a long time."

He says in July, 1979, he will resume teaching duties with the geography department.

Education office finally gets 'terms of reference'

Nick Groeneveld-Meijer

Students' council have finally passed what it calls terms of reference for the students' association's (CUSA) Education and Research Office (ERO).

Council passed a motion in their final meeting, March 21, calling for council members to provide more direction for the ERO.

The ERO had been without terms of reference since its

inception in the fall of 1976. This became a problem this term when Doug Coupar was asked to justify his continuance in his political researcher position.

Coupar replied that neither he nor the office's other member, education researcher Barb Bailey, had any terms of reference and it was council's job to tell them what to do.

The issue ended in Coupar's resignation Feb. 1. CUSA President Ben Lachance says a successor will be named shortly.

Lachance says the terms of reference will facilitate council, ERO cooperation by formalizing bi-weekly meetings between the office and council.

The office must also provide a report at the end of every month, listing all activities undertaken by the staff.

Both Bailey and Coupar say the new terms of reference are a positive step.

Coupar says it will provide for more cooperation between council and the office and Bailey says the terms of reference are good in that they provide workable guidelines.



Former Education office researcher Doug Coupar

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Changes next year New programs, new people

Jacque Miller

The School of Continuing Education approved by Senate last December should be in operation by the fall, according to engineering professor Don George.

George says the school is basically a re-organization of the former Office of Continuing Education with more "clout." He says the school will act as a spokesman for the interests of part time students.

A new undergraduate degree program will be offered in Mass Communication beginning in September. The program will grant a three year pass and

eventually a four year honours Bachelor of Arts degree in Mass Communication.

Journalism professor Jay Weston says the program is tailored for students wanting to work in the media, but not specifically in journalism. The program offers academic courses in the communications field.

Carleton will also have a new ombudsman next year. Current ombudsman Liz Hoffman will be leaving for Toronto when her one-year term expires May 1.

A hiring board consisting of Hoffman, Dean of Student

Services Norman Fenn, and students' association (CUSA) President Ben Lachance will select a new ombudsman before April 10.

In the Faculty of Arts, History professor Sydney F. Wise will replace former Carleton president Davidson Dutton as the director of the Institute of Canadian Studies.



Dunton Davidson, leaving the Institute of Canadian Studies.

The School of Architecture is also getting a new director. Architecture professor Michael Coote was chosen as a candidate for director last year, but his appointment was postponed while he went on a sabbatical this year. Professor Jim Strutt was acting-director of the school this year.

In Social Sciences, a new director for the School of Social Work will be appointed this week to replace the current director James Albert.

Vice-president Academic John Porter is acting as director of the Paterson Centre until a replacement is appointed for Philip Uren, who resigned March 10.

Uren's resignation, which came after weeks of criticism from anti-apartheid groups, faculty members and students over a trip he took to South Africa, is effective tomorrow. (See page 3.)

All the new directors take office July 1.

A replacement for University President Michael Oliver will also be chosen next year. Oliver's seven-year term expires July 1, 1979. A six-person Presidential Search Committee has been assigned to come up with a list of potential candidates by May 1, 1979.

Despite budget cuts Sock 'n' Buskin president predicts show will go on

Robert Albota

The recently acclaimed president of Carleton's theatre club, Sock 'n' Buskin, says it will be able to carry on despite its "slashed" budget.

Ken Cruikshank, a second year Canadian Studies student, was acclaimed March 14.

He says the club will tighten their belts because of a \$3,000 reduction in its grant from the Dean of Student Services, Norm Fenn. The club received \$6,000 this year from Student Services.

The reduction in funds is due to an overall cut in the Student Services budget.

Sock 'n' Buskin also receives a grant from Carleton's Fine Arts Committee to pay for theatre and equipment rentals.

The theatre club, with about 130 members, was originally funded by the students' association (CUSA). The club broke away from CUSA in May 1975 when it was denied special status.

Cruikshank says he will probably discuss a funding arrangement with CUSA president-elect Dan Hara.

The new club president, who has been with Sock 'n' Buskin for two years, says talk of the club disbanding was "nonsense" and says prospects for next year are good.

"Theatre at Carleton is very much a viable and living thing," he says.

Sock 'n' Buskin faced organizational difficulties this year resulting from the resignation of two presidents, Robert Vaughan and Penelope Feather.

Cruikshank praises Feather for her work in keeping the club together but also says this was due to the momentum of interested students who helped with productions.

Neither Feather nor Vaughan are expected to be a part of Sock 'n' Buskin next fall, he says.

Cruikshank says one of the problems with the club this year was that members tried to do too much.

He says the core group system which was initiated this year will be kept. The core group consists of 17 interested members who are not on the executive but are willing to share the administrative workload.

Even though Sock 'n' Buskin "has never done a good job internally," Cruikshank says, "it has done a decent job producing shows."

The group will probably concentrate on putting on two major productions next year with the money they have, he says. Although it would probably mean less elaborate sets, Cruikshank says, "I count my lucky stars that we have as much money as we have," to produce plays.

Teachers say gov't research insufficient

TORONTO [CUP] - The federal government's research grants for 1978-79 insufficiently finance current research projects and do not allow for the funding of new projects according to the Canadian Association of University Teachers (CAUT).

In a statement released March 20, CAUT said the research grant increases for next year do not take into account inflation.

CAUT represents 23,000 university professors, librarians and researchers.

The federal government's grant increases are divided among the following depart-

ments: the National Research Council is getting \$104.8 million, a 7.1 percent increase; the social sciences and humanities research program of the Canada Council will receive \$31.1 million, a 7.9 percent increase; and the Medical Research Council will receive \$60 million, a 3.8 percent increase.

The grant increase figures were released Feb. 22 by the Ministry of Science and Technology.

The grant increases "do not take into account inflationary increases in research supported

by the councils, since the current rate of inflation for all research hovers between 10 and 15 percent," said a spokesperson for CAUT, Isreal Cinman.

The small increase in the Medical Research Council grant "seems to be consistent with the government of Canada's policy of under funding and neglecting science."

"It is expected that the issue of funding of research may play a substantive role in the next federal election, particularly in those 49 electoral districts containing universities and colleges," Cinman said.

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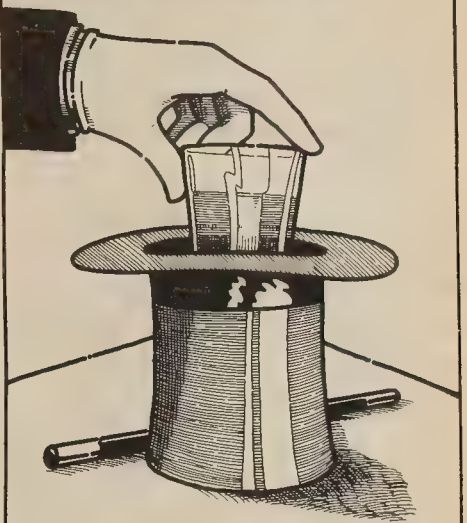
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What do English Quebecers want?

MONTREAL [CUP] - The question "what does Quebec want" usually refers to the province's French speaking majority. But a series of articles asking what do anglophones want, has appeared recently in the Montreal Star.

The articles, contributed by readers, reveal that the English too are undecided about what role they should play in Canadian society.

John Peate, an insurance salesman, argued in one article that anglophones in Quebec are not a ghetto but are part of the larger English-speaking community of Canada.

"We need to recognize that we are not a small threatened minority but a significant sector of the Canadian population, differing from the majority of Canadians only in our residence. And we need to tell Levesque, Bourassa and others quite candidly to go to hell. We are one million of 17 million-English-speaking Canadians and not any kind of minority."

Peate disagreed with those English who had tried to relate to the Quebecois culture.

"Why? I have enough to do and to read without adding two narrow provincial newspapers as required reading. Also I do not want to see the latest Michel

Tremblay play. There are too many plays in my language I want to see first. Perhaps if a good translation of Tremblay is ever done I will be able to decide whether I want to see his work."

Explaining the move of anglophone youth out of Quebec, he wrote: "Why should anyone live with tyranny and discrimination when the border of freedom is just a few miles away?"

Another perspective on the issue, one of "rapprochement," was advanced by McGill University professor Storrs McCall. McCall, chairperson of the leading anglophone unity group the Positive Action Committee, called on his fellow anglophones to bridge the cultural gap and preserve Canadian unity.

McCall said Quebec anglophones should unite as a minority and fight for Canadian unity. He compared their position to that of francophones in the rest of Canada. But unlike Peate, he argued that anglophones should become aware and familiar with the French language and Quebecois culture.

For McCall, the "two solitudes" of Montreal are the "crucible of Canadian unity."

"If unity of our people cannot be found in Montreal it cannot

be found anywhere in Canada. These considerations give Montreal a role of particular significance in the struggle for national unity...we want to preserve the integrity of Canada as a nation and the way we can best do this is to work together, French and English alike to build a new and stronger Quebec."

McCall termed "false" the image of the Quebec anglophone as a member of a privileged group. He noted that 88 percent of anglophone living in the Eastern townships are blue collar workers, farmers, students, old age pensioners and UIC recipients.

Days later another view of the dilemma facing Quebec anglophones appeared. Largely a reaction to McCall and to the national unity option posed by the Positive Action Committee, the authors wrote that McCall's vision of Montreal and of a bilingual Canada was that of "certain privilege class that benefits from a special status conferred by history and economic power."

That group, say professors Gary Caldwell and Eric Waddell, represent a certain anglo-Quebec establishment, its financial and educational institutions, corporate enterprise and the professions.

"That group, or class, is now seeking to mobilize a segment of the population as an ethnic or linguistic group. But to defend what? Is it their special interests or those of the population at large?"

Caldwell and Waddell ridiculed McCall's notion that the anglophone minority in Quebec shares the same problems with francophone minorities elsewhere in Canada. "Everywhere outside Quebec the francophone community is undergoing massive assimilation, everywhere it is still struggling for minimal rights, and most everywhere it is materially disadvantaged compared with the anglophone majority."

They also criticized McCall's depiction of the anglophone minority as being predominantly working class. They reminded him that the workers in the Eastern townships are only 3.6 percent of the anglophone population in Quebec.

And they pointed to studies showing that the anglophones, particularly in Montreal, where 75 percent of them live, are economically a privileged group.

Finally, they questioned McCall's idea that anglophones unite around ethnic lines in the face of the upcoming referendum and other political debates. For Caldwell and Waddell, "what is at stake is the particular interests of an anglophone elite, interests that are assured through the defence of a certain political and economic order."

"It is not clear at all that the anglophone population as a whole is threatened," they conclude.

CUSA Constitutional Amendments

The following Articles, By-laws and Sections of the CUSA constitution have been repealed: By-law III, By-law VIII, By-law IX, By-law X, By-law XI, Article VI, Article XIV, Sections 7.1 through 7.4 of By-law IV, Sections 2.1 through 3.1.5 of By-law V

New Articles, By-laws and Sections of the CUSA constitution will read as follows:

By-law XII

The Vice President responsible for clubs (as honorary member)

By-law IV

1.2 The recipient of the award shall be decided annually by a committee which shall be known as the "Tory Award and Honour Awards Committee" which shall be established annually. The decision of this committee shall be final

3.0 Three students chosen by the Council to include one member of the Council. Sitting on the committee would preclude receiving any award

By-law V

1.1.0 These shall be a maximum of twelve Honour Awards given to members of the Students' Association who are to receive degrees in that year and who have qualified in the following manner

1.1.4 The Awards shall be in the form of an Honour Pin and a certificate

2.0 The Tory Award and Honour Awards Committee shall determine the recipients of the Honour Awards

Article VIII

7.1 Any club or organization which feels it has been unfairly treated by the Clubs' Commissioner of the CUSA Vice President charged with responsibility for clubs may appeal to the Clubs' Commission. Any club or organization which feels it has been unfairly dealt with by the Clubs' Commission has recourse to appeal to the Clubs' Commissioner and the CUSA Vice-President charged with responsibility for clubs. The Students' Council shall be the final appeal in all cases

Article IX

3.0 To initiate recall proceedings against a member of Students' Council a petition signed by thirty per cent (30%) of the turnout of the relevant constituency in the previous election must be received in the general offices of the Association

Article VII

2.1 The Constitutional Group exists to rule on the constitutional legality of the act of Students' Council and to interpret the constitution for Council should a dispute arise within council concerning the meaning of the Constitution. The Constitutional Group shall also hear and rule upon any disputed rulings of the Chief Electoral Officer

By-law 1, Sections 4.0, 4.3 and 5.7 have been amended so as to delete the phrase "on the recommendation of the Vice-President Internal" By-law IV, Sections 4.0, 6.0, 6.9, 6.10 and 7.0 have been amended to replace the phrase "The Tory Award Committee" with the phrase "The Tory Award and Honour Awards Committee."

Teachers want RCMP surveillance to stop

OTTAWA [CUP] - Canadian university faculty have challenged the federal government to reaffirm promises that the RCMP is not operating on Canadian campuses, and provide better excuses than "national security" for denying entry to foreign academics.

In a March 20 brief to the Macdonald Commission, the Canadian Association of University Teachers (CAUT) voiced its concern over alleged campus surveillance which it calls "detrimental to the general climate of intellectual freedom so integral to academic life."

The CAUT received assurances from former prime minister Lester Pearson in 1963 that the government would not permit campus surveillance.

Last September the RCMP investigated a Marxist study group at the University of Ottawa.

An RCMP officer, who asked to remain nameless, refused to confirm or deny the investigation of any campus political group.

"But figure it out for yourself," he said. "Our mandate is to protect the current political system in this country from people who wish to subvert it."

"On that basis there could, at some time, be a valid reason for us to be interested in Com-

munist or Anarchist societies."

Defense Minister Barney Danson confirmed Nov. 24 that the RCMP and Canadian Forces bugged the Universities of Ottawa and Toronto in the early seventies.

CAUT, which represents 23,000 teachers and librarians, also suggested police draw a clearer distinction in their operations "between legal political dissent and trade union activity on the one hand, and subversion on the other."

A CAUT spokesperson said the issue is particularly important now that the federal government is defining subversion, drafting freedom of information legislation and reviewing its security operations.

"National security is the catch-all the government uses to cover almost anything and everything, it has become a discredited term." CAUT cites the cases of Marxist scholars Istvan Mezaros and Andre Gunter-Frank, who were denied entry to speak in Canada for "national security" reasons.

Denials should be "restricted to matters of defence or specific allegation of criminal activities," and the onus should be on the government to demonstrate the need for withholding information, the association said.

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Athletics runs into funding problems

Joe McKendry

Carleton's Athletic Department may have to dip into its reserve fund, originally set up to finance a revenue-producing facility, in order to cover its rising deficit.

The department is operating at an estimated \$31,000 deficit for the present fiscal year, and next year's deficit is expected to be \$51,000, says the Director of Athletics, Keith Harris.

Student Athletic fees were raised \$20, two years ago to generate a surplus which would go into the fund.

But with inflation rising at a rate of about 10 percent a year and with the decline in the number of students who provide over half of the department's revenue, the \$197,000 fund will probably not last beyond the next two years, Harris says.

He also says dipping into the reserve fund is not a long term solution to the problem of annual deficits, and the department still hopes to invest some of the surplus fund in a revenue-producing facility.

A proposal approved by the Athletics Board last October to add six squash courts to Carleton's existing recreation centre is now in the hands of the

Board of Governors (BOG) for further cost and feasibility studies by sub-committees.

Harris says he expects to have their report "in about another week or two."

According to Harris' preliminary estimates the courts were to cost \$400,000. But the information he has received from the Building Advisory Committee leads him to believe

construction costs will be higher.

Whatever the actual cost, the plan is for Athletics to fund half the project through money from the reserve fund and a mortgage, while it is hoped the other half of the funding will be provided by a Wintario grant. Harris says he thinks the chances of receiving a grant are good.

He says if the combined departmental deficit for this year and the next is \$82,000, there will still be \$115,000 in the reserve fund for the construction of the courts.

Despite the projected \$20,000 increase in next year's deficit, Harris says the department is doing a lot of belt tightening these days. He says the department expects student fees to drop by \$60,000 and expects to pay \$26,000 more in heating bills.

Two ways Athletics hopes to increase revenue next year are to boost squash racket rental fees from 50 cents to 75 cents and to increase daily fees for non-students and members from one dollar to \$1.50.

St. Pat's closure under consideration

Terry Lavender

A motion to close St. Pat's College is being considered at a special meeting of the College Council today.

The executive committee of the council, which has been studying the motion since it was proposed March 2, has voted against closing St. Pat's and is presenting its reasons at today's meeting.

The motion, presented by history professor Deborah Gorham and seconded by Philosophy professor Stan Clarke, was precipitated by

provincial cutbacks and the impending resignation of St. Pat's Dean, John O'Manique.

Gorham says no one at St. Pat's wants to abolish the programs offered by the college. But most of the faculty, she says, "are emphatically in favour of finding new homes within the university for the administration of the programs."

O'Manique disagrees and says he's confident council will vote against closing the college.

Gorham cited proposed reductions in support staff and

dropping enrolment as problems too big for St. Pat's to cope with.

Another problem, say the St. Pat's students' association, is lack of leadership. Dean O'Manique has been offered a position at Carleton. He won't elaborate on the offer and says he hasn't decided whether to accept.

Although O'Manique says his resignation is not yet certain, the students' association propose an immediate search for a replacement for O'Manique as a major step towards solving the college's

problems.

A new dean, say the students in a statement released March 15, would be able to ensure St. Pat's would not suffer from cutbacks.

O'Manique says he considers the debate over closing the college "just a matter of deciding how best to administer the unique programs offered by St. Pat's."

"Gorham feels the programs should be administered by the university, I feel we can do the job ourselves."

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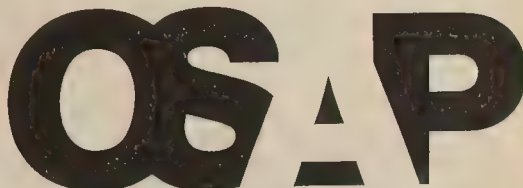
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April - 3 - 8 -

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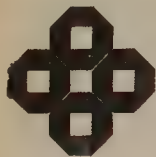
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EDITORIAL NOTES

600 words

University's handling of Uren affair "contemptable"

Dear Editor:

As a student at the School of International Affairs I feel compelled to register my contempt for the way in which the university has reacted to Dr. Philip Uren's visit to South Africa. Based on my understanding of the facts, the call for his resignation was, to say the least, imprudent and the decision to accept the director's resignation highly regrettable. I feel that the actions of the faculty board within the school have set a dangerous precedent and may indeed hold unseen consequences in the long term for the university as a whole.

I should make it clear at the outset that my purpose here is not to editorialize on apartheid, nor to promote the cause of one side or the other with regard to the actual events in South Africa. Moreover I am not defending what I consider to be the former director's error in judgement on the timing of his visit. However, the recent events and the concerns surrounding them have caused some people to suggest that policy guidelines be considered in order to guarantee for the future some sort of common political stance on the part of the university. I address myself to this theme.

In order to perfect so-called common political stand, it has been suggested that an effort be made to rigidly delineate those of us who are faculty or researchers and those who represent university administration. Presumably the guardians of such a policy would also provide a corresponding 'no-go' list to our administrators prior to them making final reservations for a trip outside Canada, (or inside Canada for that matter). I find this suggestion doubly ridiculous considering the fact that many faculty, I am sure, play both roles at some time and most of us wear many hats of responsibility throughout university careers. The people who support this position are attempting to build an artificial immunity for faculty against an implied policy of conditional travel.

I charge as irresponsible those people who suggested that a graduate of the school would be 'branded' and his or her career in jeopardy as a result of Uren's visit. This was nothing less than a scare tactic based on a cheap sensationalism of the facts.

What I found most repugnant however, was the way in which Uren was hastily judged by his own accusers. Notice of the vote of censure which was taken by the faculty board was distributed two hours in advance without any details. This was grossly unfair to those who preferred individual objective

reason to a kangaroo court. It would have been far wiser to have submitted any charges to an impartial committee for examination.

The charges that Uren's visit was part of a conspiracy on the part of the South African government to disrupt the conference are absurd. This and similar charges only reinforce the view that the past conference was less than an academic forum. While not a participant at the conference, I am assuming that the reports of limited access to certain discussion groups are not meant to imply that participation was based on ideological rather than academic qualifications. This would certainly be a serious charge and one I'm sure the organizers would refute.

However, the question remains; what was the indictment against Uren? Is it that he travelled to South Africa as a partial guest of the host government? Surely not. Precedents for such sponsored visits to many parts of the world are established in most departments of the university. Is it that he does not openly support the prevailing view

regarding black majority rule in South Africa? Surely no member of the university community would wish to deny Dr. Uren's fundamental freedoms?

It is highly regrettable that the freedoms we so easily take for granted in Canada are not universal. However until such time that they are, it will not be by an exclusive policy of isolation that progress can be achieved in this regard.

Human suffering, political intolerance, injustice and inequality are not endemic to South Africa. But by denying those freedoms which we uphold as universal only causes to delay the ultimate goal.

While I would find any restriction or guidelines incompatible with university ideals, I would support the establishment of a task force of inquiry to examine such things as the political and moral responsibility of a university. This task force would probably benefit by examining the results of similar policy reviews undertaken by other universities in the United States and Great Britain.

Wayne B. Hunter
School of International Affairs

Porter's defence of Uren called unacceptable

The African Students Association had occasion to address an open letter to the University's President on the question of Professor Uren's expenses-paid trip to South Africa. The ASA's letter was promptly answered by the President, Dr. Oliver. Events since then have followed in quick succession. In this release to the Charlattan the ASA wishes to make some last observations on the matter.

1. The African Students Association feels that the question of Prof. Uren's expenses-paid trip to South Africa, ending as it does with his resignation as Director of the Paterson Centre, is successfully concluded. This conclusion occasions neither pleasure nor regret; there is — to borrow a phrase from Nigeria's Federal Government — no victor and no vanquished. It is but a logical outcome, from the ASA's point of view, to an event that should never have taken place.

2. It must be recognised that many of Prof. Uren's colleagues strongly opposed his expenses-paid junket both from before and after it happened. These persons acted and reacted on the basis of their own con-

vinction in pressing the ex-Director (as of April 1st 1978) of the Paterson Centre to resign. The ASA is encouraged to know that persons of this calibre comprise part of this university community; it wishes to identify with some of their views on this issue.

3. The ASA, however, found comments on the expenses-paid trip affair by Vice President Porter quite disturbing. His apparent insistence that the matter be categorised as private visit seems to have no account of the social and political contexts of its happening. The ASA feels this is rather an unsociological approach. If the same approach is maintained for Directors of the Paterson Centre (and for Directors of Paterson-like Centres elsewhere), it can only work in the direction of preserving South Africa's present socially and politically unacceptable (not to mention artistically unworthy and inelegant) "mosaic".

4. What the ASA and others disagreed with or questioned is not individual professors' or students' right to do research in any place of their choice. This

continued on page 10

Cutbacks symptom of attack on quality of life

Dear Editor:

Crisis. An abused word in today's world of Orwellian "Newspeak" and "Double think". Ah, but for Harry Parrott I might think that the Ministry of Truth were not yet in existence.

This society is in the midst of a true crisis, one which threatens the future quality of life in Canada. Today the federal and provincial governments claim that cutting off support for vital social services is an economic necessity. When governments argue that cutbacks are an economic necessity they make two points very clear; firstly, that any economy which forces both the degradation of a million people through unemployment and the future health and education of millions of others into jeopardy, requires major overhaul. The second thing that becomes clear when day care and old age homes are sacrificed due to a malfunctioning economy, is that those who are in control of our society's resources are incompetent and disrespectful of human well-being.

So, this small ruling group who run our political and economic institutions have exposed their willingness to sacrifice the current living conditions and the future vitality of our society. They are willing to let the economy lie in shambles and the social services disintegrate. What kind of Orwellian illusion are they trying to foster as they speak in loud voices about how crucial education is to the future strength of our country while at

the same time leaving universities and high schools malnourished and unplanned?

Are we to fall prey to this double think? Clearly not. The fight against cutbacks is and can only be the beginning of a struggle facing us all. We must stand up now and recognize the proportions of the crisis confronting our future. The danger and misery and work of the path chosen by the present rulers must be exposed and changed. To do this will require active

political participation by everyone. We cannot just think of our individual fortune because the changes being wrought in the fabric of our society by unemployment and cutbacks touch all of us. It will only be through everyone's active contribution to the current political battle that we will find solutions that promise a more prosperous and democratic future.

Riel Miller

Students must become involved in society's struggle

Dear Editor:

As one of those students who occupied John Porter's office and demonstrated at Queen's Park, I am unable to resist replying to those letters in the Charlton which comment on this action. I have never held an elected post with CUSA or otherwise been involved politically with it, and two or three years ago my attitude vis-à-vis its direct partisan participation in political action would have not differed markedly from that of these letter-writers. Embarrassing as it is for me to state this, the charges of petty elitism consistently directed at this (elected) "silly, immature group" are not ones with which I

would have jumped to disagree. In retrospect, this seems the inevitable position of those unable to fathom anyone being interested in things they a "not". More specifically, it represents a fundamental political naïveté: the elitism with which university students have seen themselves as being above the collective action one associates with other sections of society and the university community needs to be superseded.

Whitman Strong speaks of "accepting reality" and acquiring an awareness of "today's problems", a process he and others holding to his position seem particularly incapable of undergoing. On March 15th, the current



president of CUSSA outlined to Carleton's Anti-Cutbacks Rally the effects on support staff of these cutbacks, and on the 16th an Ontario support staff spokesperson reiterated this within a provincial context. The head of the Ontario Federation of Labour, representing 800,000 Ontario workers, expressed his organization's support of demands for a college and university accessibility program not tied to the financial situation of one's parents, and, ultimately, to the fluctuating fortunes of Ontario's corporations.

Our aim in occupying Porter's office was that of compelling university administration to show publicly what they had expressed privately, and to demonstrate solidarity with these other sections of the university and social com-

munity. The comparisons with 1960's student activism, with which we were confronted throughout the whole affair, were notable more for their banal obviousness than for their analytical perception, and are irrelevant and reductionist. The increasing mobilization of students in Ontario recently is more clearly tied to an economic or political situation in which social services, in a travesty of prioritization, are diminishing. The role of CUSA, OFS, and such temporary organizations as the Committee Against Cutbacks within such a mobilization is clearly one of constant pressure and demand, in competition with the lobbying of the private sector, for a social services policy responsive to the needs of the majority.

Will Straw
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Engineers misrepresented in Charlatan story

Dear Editor:
Too bad Peter Howell didn't get his facts straight for his article in last Friday's Charlatan.

In the Faculty of Engineering classes did not go on as usual Thursday; nor did the senate's decision to cancel classes fall "upon deaf ears in the Faculty of Engineering."

Classes, labs or tutorials were only held if the student unanimously wanted them. Consequently the Department of Systems Engineering complied with the senate's decision. The Department of Electronics complied with the senate's decision. Likewise the Department of Civil Engineering complied with the senate's decision. Hardly classes "as usual".

students are part time and must make special arrangements to come in to Carleton, some classes were held, again at student's request. Many were cancelled.

However, to state that the senate's decision to cancel classes fell upon deaf ears or that the Faculty of Engineering ignored class cancellation is incorrect, and indicative of poor reporting by Peter Howell.

Pete Sametz, Eng. III
for Engineering Action

Editor to the letter:

The mistake was not by Peter Howell, who was in Toronto covering the anti-cutback rally the day of the protest. The

portion of the story covering the Engineers was tucked into Peter's story at a late hour by myself after consultation with Prof. Saravanamuttoo, Chairman of Mechanical Engineering. Evidently a misunderstanding took place in our conversation.

Saravanamuttoo informed me that "the faculty polled the students and the result was unanimous," students wanted the classes and so they were held. It is my understanding that there is only one faculty of engineering, albeit with many sub-sections. I assumed Saravanamuttoo's remarks pertained to Engineering as a whole. He informs me now they did not. S.C.

Student militancy unnecessary Curb vandalism and divert funds to library instead

Sir:
As a part-time graduate student I resent being deprived of 3 hours of my education by a small number of militants who succeeded in intimidating the University authorities.

If students feel the cost of education is not being met sufficiently by the Ontario taxpayer and the Canadian taxpayer via the Ontario Government, I suggest they should be better employed

helping to stamp out the appalling vandalism that occurs. Perhaps, if there was less need to replace or repair door handles, lockers, toilet accessories, daubed and gouged walls, smashed bus shelters and the like, more funds would be left over to improve the library and some of the other things that students complain at the

Yours sincerely
Peter Herbert

Toronto protest a fool's errand

Dear Sir;
Re. Mar 16 Protest March.

It is ironic that the action that was to benefit us all should hurt so many people. In my opinion, the March 16 protest was an ill conceived action that showed a remarkable lack of consideration. I personally do

not approve of the squandering of my student fees on a fool's errand.

You say I don't give a damn? Sure I do. But righteous indignation does not help in this case. I don't believe that huge gobs of money will solve the problem of our universities. It's

like putting a band-aid on a gangrenous leg.

But politics is not the issue here. Life goes on despite protests and petitions. There must be thousands of students who did not and did not want to participate and would have much preferred to go to classes and use the university facilities. I particularly object to "cancellation of CUSA programs (such as the film "Modern Times") without advance notice.

All those wonderful involved people out there will probably label me an ingrate for protesting the protest. All I can say is don't do me any favours; you've already done enough.

John Van Lierde
Eng. I

student demand

I should make clear, however, that I do not know what transpired in other Departments of the Faculty. My comments were strictly related to my own Department.

Yours sincerely
H.I.H. Saravanamuttoo
Professor & Chairman
Mechanical & Aeronautical
Engineering

at the service of those who, in this day and age, continue the practice of slavery and human bondage. The ASA finds the Vice President's defence of Prof. Uren's expenses-paid trip disturbing when it further considers the not-unlikely possibility that he (the Vice President) may become Carleton's next President, after Dr. Oliver.

Eme N. Ekekwe,
on behalf of the
African Students Association

600 WORDS

continued from page 8

was not the issue. Hence Vice President Porter's defense of Professor Uren's expenses-paid trip on this ground seemed inappropriate. Besides, one would expect that so-called academic freedom would be counterproductive if it were put

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SORRY

Dear Editor,

As co-ordinator for the SIX FILMS series I would like to publicly apologize for the cancellation of "Modern Times" on Thursday, March 16th and any inconvenience that it may have caused for anyone.

Isa Bakker
V.P. External
C.U.S.A.

SWEET Talk

What do you do for a living?



Dr. Michael Oliver
University President

"I'm a university president."



John Harkness

"I'm one of Ottawa's three most influential film critics. I write for Revue, work for CKCU. What else? Oh yeah, I used to work for *The Charlatan* when it was decent. Last year I saw 369 films and read just about as many books. Not to mention magazines. Hell, you should see my room — 40 feet of books on Howard Hawks alone. . ."



Ron Mertens
Import/export entrepreneur
"I'm in olive oil."



Dr. Harry Parrott

"I'm a dentist."



John McNeil
University Centre General Manager

"I don't know."

Redheads committing rape - J-prof

By NICKIE LOWE
Staff writer

Ethical journalism in Canada is being raped by the so-called redhead press says Professor Peter Joe Wilson of Carleton University's School of Journalism. Prof. Wilson was speaking to a journalism reunion yesterday.

"It's true that the redheads have taken the wraps off the myth of objectivity that the press has clung to and perpetrated for so long," she said. "But this is no way to run a newspaper."

Prof. Wilson described the redhead press as "that certain type of tabloid newspaper or 'tab' now extant in Canada which uses red ink in its logo on the front page. Thus the term redhead."

"These tabs," he continued, "have a long history and tradition in French Canada. They've always specialized in cops, crimes and controversy, boobs, busts, and bad situations, sports, scandals, and

precious little serious news.

"Now there seems to be an anglo-Canadian redhead tradition starting. It began in Toronto a few short years ago with *The Sun*, spread to Ottawa in the form of *Ottawa TODAY*, and now the cancer is taking hold in Edmonton with a Sun-sponsored tabloid starting there in early April."

Prof. Wilson made no mention of *Ottawa G'DAY*.

"I can't stand the idea of Carleton graduates being forced to look for jobs with these tabs because of the tight job market," she said. "What about all that time we spent teaching ethics? Poof! Wasted!"

Prof. Wilson finished his talk by bemoaning the appearance of overt Sun-style "cheesecake" in *Ottawa TODAY* in the form of *TODAY's Girl*.

"They'll never catch me in something like that," she said, "and Lord help you if I find you people involved. Lord help you!"

Blonde guitarist strums PM's heartstrings

By JEDEDIAH LELAND
Staff writer

Robert Frost's old maxim, "if music be the fruit of love-play-on", is proving itself true again—but this time the performance is taking place in the highest office in the land.

While estranged wife Maggie continues her Gotham prow, hubby Pierre took time off from kids and country to squire blonde songthrust Liona Boyd around town last weekend.

The couple kicked things off Friday night with dinner at the swanky Pine Tree Village. The PM is a big Chinese food fan—a custom he picked up no doubt, in his footloose bachelor days in China in the forties.

After that it was party-and-fun-til-quarter-of-one when Pierre and Boyd, the gorgeous guitarist who once dated Gordon Lightfoot, tripped the light fantastic at Sacha's, a popular Ottawa nightspot.

It was business as usual the next day for Boyd. She performed before a sold-out house at the National Arts Centre.

The PM is not usually known as a music buff—except when the beautiful Miss Boyd is providing the music. Minutes before curtain time, Pierre arrived at the NAC in an RCMP staff car. He was whisked front row centre for the show, which was bombed by the critics (but who needs critics when your number one fan is the nation's number one man).

After the show, the PM visited Miss Boyd's dressing room. He was asked how serious his relationship was with Miss Boyd, a frequent visitor at both 24 Sussex Drive and the PM's summer cottage at Harrington Lake.

The PM just shrugged his shoulders, in that way he has, and said, "What was Thucydides' lesson to the Greeks: nothing lasts forever."



Stars make small talk, too! Pierre teased Boyd about the late start to her recent NAC concert calling her "the late Liona Boyd." In 1961 Burt Lancaster introduced a tardy Marilyn Monroe at JFK's Madison Square Garden birthday party as "the late Marilyn Monroe."

Angst, 19, latest teen suicide



By PAUL WARNE
Staff writer

James Angst, 19, was found dead in his apartment bedroom yesterday. Ottawa police are baffled.

"We're baffled," said Constable Raymond Bob at a press conference late yesterday. He had a grisly tale to tell.

"We don't know why he did it," said Constable Bob. "When we found him, Angst was lying on his bed with a disposable butane lighter clenched between his teeth. He'd successfully gassed himself with it."

Constable Bob also revealed that an album had been found tick, tick, ticking on Angst's

manual turntable. The album was Dan Hill's *Longer Fuse*.

Ottawa police are investigating a series of strangely similar suicides. All the victims had a passion for the music of Dan Hill.

Perhaps the most grotesque of the six suicides occurred last month in the home of a 23 year-old female student, Angela Dundee. She hung herself with a rolled up poster which depicted a sunset with an accompanying quotation from Rod McKuen.

Constable Bob says his detectives are investigating the case, and says it might be connected in some way with the recent string of "Tony Orlando" mass suicides in California.

Bob hoped dead

New York (UPI) — Half a million copies of a new book, *Memories of Bob Hope*, were published accidentally this week because of a mixup at New York City's Daisy Publishing Co.

The book, a biography of famous comedian Bob Hope, was scheduled for publication in the event of his death.

But an overzealous business manager at the firm, Bob Pulpman, heard that Hope had caught the flu and figured it was a good idea to go ahead with the printing.

"We have biographies of John Wayne, Milton Berle, James Stewart, Wayne Newton, Lucille Ball, Chief Dan George, Mae West — all ready to hit the presses," said Pulpman. "When we get the word they're dead, in three days we can have a million copies on the stands."

Daisy Publishing Co. is currently being investigated by the FBI in connection with the attempted murder of Tony Orlando last month.

EXTRA

Just before press time, *Ottawa G'DAY* learned that the body of a young blonde woman was found in a silver Cadillac Fleetwood in Harrington Lake.

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Throw the rascals out

"There's something rotten in the state of Denmark."

If he were alive today, the jewelled isle's most famous bard could very well speak these same words about our own dominion.

Just check out the front pages of today's newspapers. Well, maybe not G'DAY, but other newspapers.

In handing down his decision in the Toronto homosexual slayings, Supreme Court Justice A.W. Maloney, called "gay" a perversion of a fine English word.

Yet just the day before one of Maloney's colleagues granted custody of a child to a known bi-sexual.

Make sense?

Things are no better in other areas. Take our economy — Please! More than a million unemployed — an 88-cent dollar. Yet our PM tells us our standard of living is going up.

Make sense?

It says here that maybe by adding a few more to the unemployment lines — Pierre and his cronies for instance — a lot of these problems might start to disappear. They've had a long enough time at the helm. Let's give someone else a chance.

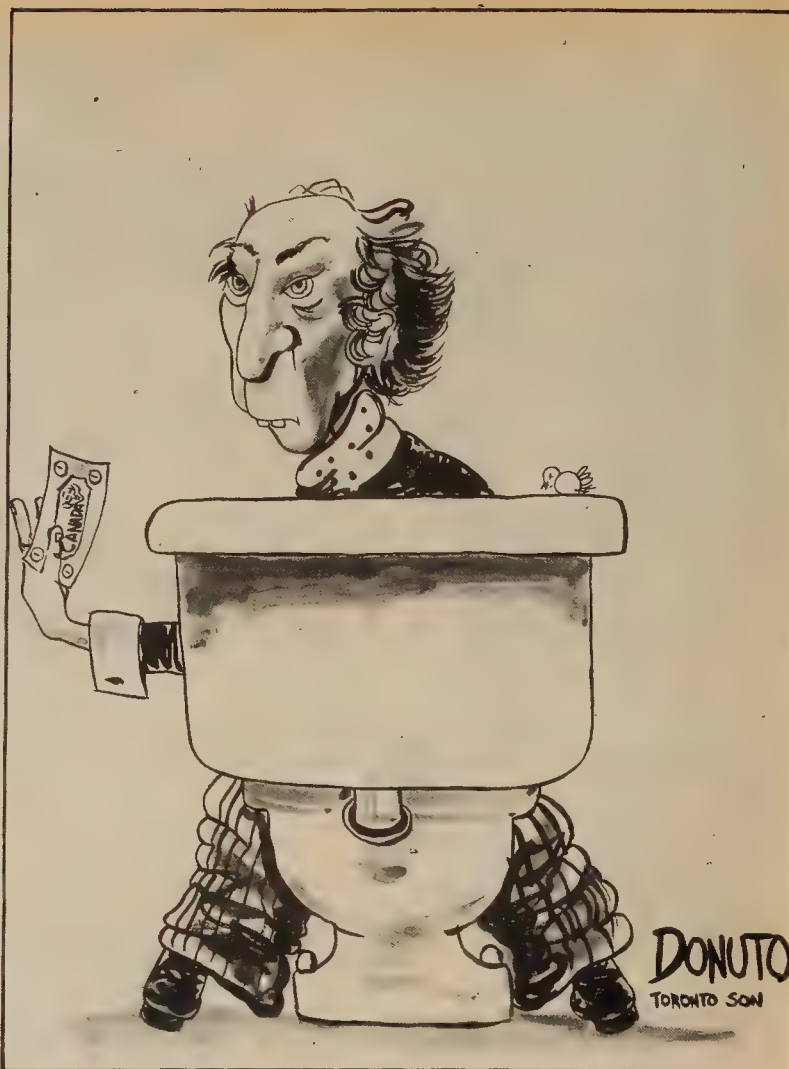
There's been a lot of talk about the confederation problem. Sure it's a problem. But listening to the PM or watching his apologist, the CBC, you'd figure that Quebec was the only province with problems.

It isn't. Alberta and Manitoba are upset. So are the Maritimes and the Prairies.

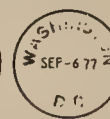
And they've got reason to be. We've all got good reasons to be mad.

But talk is cheap and what we need are *answers* not questions. It says here that Canada needs a new constitution — so we can all live together. The bill of rights has to be *seriously* looked into to prevent a lot of the other problems from happening.

You can't do everything at once. But you can do something at once. It's time for all Canadians to stand up and be counted.



G'day's mail



Dear G'day

I am a avid G'day reader. I enjoy all your features a lot. I like the G'day girl a lot. And I like Sweet Talk and Steubid a lot. I was wondering if you could help me with a problem I have. I made a bet with my buddy. He said Israel attacked Lebanon a couple of weeks ago. I said "they did not" because I am an avid G'day reader and I've never read anything about it. Well, who's right?

Peyton Lyon

You are, Peyton. Your friend must smoke some of those funny kinds of cigarettes. As of press time, Israel hadn't attacked Lebanon.

Dear G'day

When you started you said G'day was not going to be another dumb, offensive tabloid. Your then assistant news editor, Colin MacKenzie said that since G'day's market was going to be made up largely by women it wouldn't make sense to insult them. What happened? Looking at your paper now I see a G'day girl, buxom blondes decorating any

story opportunity. I am a woman and I am insulted.

Nicole Martineau

You don't say so, Nicole (I hope it's not too, too sexist to use your first name is it?), but I bet you're not married. Your kind never are. And I'll wager you're not a lot of other things: Happy, fun on camping trips and a whole lot else. You're a sour woman Nicole Martineau. You and all your libbie friends. I hate your type. You're probably a good friend of my first wife, Christ when I think that I once loved that bitch. You've got problems, sweetheart. Severe problems. You've got to learn to laugh at the world.

Dear G'day

I'd just like to say how much I enjoy your paper. As one of your basic dull, ordinary, run of the mill people, I appreciate a handy, convenient, condensed, very condensed news package in the morning. And it's such a handy size. And so absorbent, too.

P. Smith

Dear G'day

Yoko and I caught your story on where the Beatles are today and we couldn't help writing in to say, we're OK, hope you are, too. Peace.

John Ono Lennon
New York

Dear G'day

I think your paper is very chic. It's new, it's exciting, colourful, controversial, flashy, splashy, different. Very different. I like trends and G'day seems to be "where it's at" nowadays.

I like gossip, too. Lots of. And you keep me informed on what's happening, who's who, and all those things that are really good to know. I have only one complaint, though. Your photographs are really out of it. Do you need a new photographer? Huh? I mean "Eh?"

Maggie Trudeau
New York

Dear G'day

I think your last week's story "I want John Travolta's baby — Maggie" was disgraceful.

As a loyal John Travolta fan, I know he'd never have anything to do with that hose bag.

Cindy Brock, age 11

Dear G'day

Your last Thursday's cover story, "They call it puppy love," was great. I was getting worried about you guys. For a long time you featured stories on kittens and, of course, had a big Easter special on bunnies. Now don't get me wrong, those animals are great. But as the saying goes, dogs are man's best friend. God liked dogs the best, too. Remember, dogs are mentioned 18 times in the bible, cats not once.

Name withheld upon request

Dear G'day

I don't know why everybody's waiting for spring. I hate all those fucking tulips.

John Scott

All the wisdom of Sol

"You no longer have to be a millionaire to start a newspaper."

Thus spoke Charles King, the first editor of Ottawa TODAY, as quoted by Maclean's, Oct. 31 last year.

A peculiar statement from a man who had to go out and sell his idea of a morning tabloid in Ottawa to someone or a group of people with the money to fund the whole venture. It was King and Bill Morrison, a former vice-president of CJOH-TV and president of radio station CFGO, who got the ball rolling on the project. They weren't out recruiting paupers.

"They sold me on the idea," says Sol Shabinsky, Chairman of the Board of Director of Ottawa TODAY.

Shabinsky is president of Glenview Realty, which owns among other things, the Ottawa Athletic Club, the Hayloft restaurant, The Sly Fox, and Capitol Square, the building which houses the headquarters of Ottawa TODAY.

Sitting in his spacious office on the top floor of one of Glenview's other downtown buildings, Shabinsky addresses Ottawa TODAY as a product and without a hint of pessimism.

"Ottawa is a strange media town, in that although it is not industrialized in any manner, I think if you check with people like the CBC you'll find Ottawa has more radio stations per capita...than Montreal.

"That was a strange bit of information that was given to me by George Huart who is the district manager at CBC... And he and I were talking about the newspaper at the time, and he was the one person who did not feel it was strange that somebody went ahead with a morning newspaper, because he just felt that the media dollars were available and let's face it what it all boils down to is whether you can attract enough advertising dollars to keep yourself afloat."

Shabinsky says both local and national advertisers have been extremely good to Ottawa TODAY. The problem is the advertising won't last without an acceptable circulation.

TODAY's circulation is rumoured to be under 10,000. That compares to 112, 638 for the Citizen and the Journal's estimated 75,000 figure.

"The one thing we don't forget ever is that we're in the most stable market in the country. There is a paycheck coming out to most everybody who works in this town and I can't quote you accurate employment figures in Ottawa as against the rest of the province or the rest of the country but boy I'll bet you it's a heck of a lot lower than any other part of the country.

In fact, at 8.8 percent, Ottawa's unemployment rate is substantially higher than Ontario's 8.1 percent average.

"And I think that is the one thing as business people that we consider more than anything else and that's that everybody's got a buck to spend...Ottawa ranks as one of the highest cities in the country on a per capita pay basis, and certainly on the number of actual dollars flowing into the families in Ottawa,



PETER
LAROCK

it's probably staggering in relation to the rest of the country.

"We're in a very stable market and we're damn lucky.

"I've been involved in producing things like the Ottawa Athletic Club which is a \$5.5 million fitness facility unparalleled in North America and maybe the world and it's got to be a much greater gamble than involving oneself in something like Ottawa TODAY.

"We had the wherewithal to withstand the opening fuff and we looked at it as any other business and we knew what our downside risks were and we knew the kind of outflow of



cash that could or might be required if we didn't achieve our goals and we were ready to stand behind it."

Is it a big financial risk?

"You're not going to get anywhere near a daily newspaper without knowing you're putting a million bucks on the line."

It is on the line?

"Oh, it's on the line. There's no question about that. I don't think that any of us feel we've achieved the circulation that we want or the total acceptance that we're looking for. We still think we're in a fight and the fight is probably another six months of hard struggling down the road."

The problem is acceptance. At the press conference last summer where the birth of Ottawa TODAY was announced King said the philosophy and style of the paper would be somewhere between the Globe and Mail and the Toronto Sun, which is almost the same as saying he didn't know what the style and philosophy was going to be.

By January, King still hadn't figured out what he wanted the paper to be. Paul and Dan Iannuzzi, who publish two Italian dailies in Toronto and are part of the original group of investors in Ottawa TODAY, then stepped into the day-to-day management of the paper, increasing their financial commitment. With this move came a new editor, Robert Essery, a racier image, and plans for home delivery. Paul Iannuzzi took Morrison's spot as president. Morrison was on sick leave with a bleeding ulcer.

Both King and Morrison now work as consultants in adjoining Ottawa offices. King is involved in writing the Liberal Party's manual for the next federal election.

"I don't think (Ottawa TODAY) is a morning scandal sheet," says Shabinsky. "I can't personally say that I'm 100 percent satisfied with what I see in there every single day...To be honest I would have to say that I think that in the final analysis Ottawa TODAY will end up being a pretty close facsimile to the Toronto Sun. Now if you think that is a scandal sheet maybe that's what Ottawa TODAY will end up being.

"I think picking up a newspaper is a thing of habit and sooner or later it becomes a habit if you sell it properly and promote it properly that obviously somebody wants to read.

"And everybody fools with the product until it has reader acceptance or it folds, one or the other. We think we're moving towards that reader acceptance."

Where is the paper headed now? "Onwards and upwards, we hope."

After leaving Shabinsky's office I was waiting for an elevator and glancing through that day's Ottawa TODAY. Shabinsky came out of his office heading for another office door on the same floor. As he passed he noticed me reading the paper. "That should only take about seven minutes. You can read it on the elevator."

Yes, but can she stereotype?

Kitty McKinsey is a woman working in a profession that till now has functioned virtually as a private men's club: journalism. The male smell is everywhere, from the money grubbing to the sexism and alcoholic old boyism. Perhaps the reek is strongest at Ottawa TODAY, McKinsey's current employer. McKinsey doesn't know that this quite serious portrait of her career as a journalist is appearing in a parody of TODAY. Let's just call her our G'DAY Girl. It's the time and place to give her a gender. She's a star reporter in TODAY's overwhelmingly female-staffed newsroom, she made her mark before that at the Ottawa Citizen, and she entered the job world there fresh from the Carleton School of Journalism.

"I think there's no doubt that I wouldn't have gotten a job in journalism to start with if I hadn't had a degree from a journalism school," says McKinsey, "but it's sort of a vicious circle. There's so many people nowadays who have journalism degrees that it's impossible to get a job in journalism without one. That doesn't mean that the degree gives you any special qualifications. It's just that employers think that. At some papers you can't even get a job as a copy boy without a degree."

She feels the four years in the School here were short on practical training.

"I think I learned more in the first three weeks on the job than I did at Carleton," she says. "But I'm not dismissing the four years altogether. I think it was valuable because it taught me a lot about broader considerations about the media, about communications in general, about the ethics. But as for practical experience it was worthless. I don't think there's enough emphasis on the practical aspects. It's far too theoretical and academic and ivory towerish."

Prof. Phyllis Wilson was important to McKinsey.

"Phyllis was one of my first profs there," she says, "and I think — I'm going to get into trouble for this — she's probably the most valuable member of the department because she's the one with practical experience. Not that I've thought about it long and hard but she was an inspiration for me because she had done very well at a time when women weren't doing things like that. I quite respect her and admire her. I get the impression that the other profs in the School kind of look



PHIL
SHAW

down on her because her hands are a little too ink-stained but I think they need more practical people there."

Women are taking over journalism. The majority of the student population in Carleton's School has been female for some years. This has changed the character of the profession.

"Within the profession I haven't had any problem at all," says McKinsey. "I don't think I've been discriminated against in any way either at the Citizen or at Ottawa TODAY. I don't think I've been given special treatment. One of my first assignments at the Citizen was the night police beat, a traditionally rough and ready male field. I didn't have any problem doing it at all. I don't know if it was assigned to me to prove anything or to trip me up or if there were any ulterior motives but I did it and I did it well."

In her four and a half years at the Citizen, McKinsey was promoted steadily. There was no discrimination on the basis of pay. The union was too tightly in control to allow anything like that.

McKinsey recalls two particular instances of prejudice during that period.

"They were instances that I was on the job and they were people I had to deal with," she says. "One was a very old-fashioned policeman in the Ottawa police force who refused to tell women reporters about rapes because this was not something women should talk about. I don't know who he thought the victims were. And the other was Simon Reisman, the former deputy finance minister who has the uncanny ability to pat you on the head patronizingly over the phone. You know, 'Oh, little girl, don't worry your head about that.'"

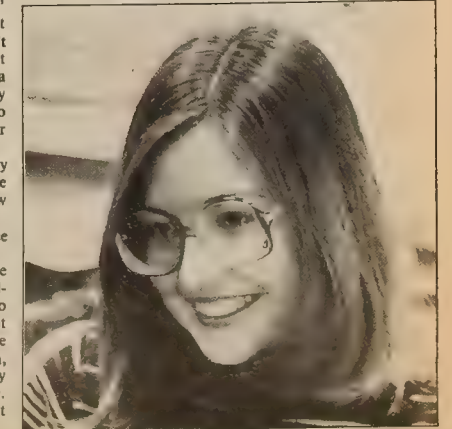
McKinsey had a lot to do with public servants while working at the Citizen. She was called into the managing editor's office one day and asked if she wanted to help Frank Howard write the column called The Bureaucrats. She said OK, as long as she could have equal status in producing the column.

"It's a natural for Ottawa," she says. "It's the one industry in a one industry town."

The column called for a lot of patience, and anonymous journalism, something McKinsey dislikes.

"Public servants are so secretive," she says. "There were instances where people wouldn't give me other people's office phone numbers. I felt like shaking them and saying 'You're not that important. Don't flatter yourself.'"

The man who hired her at the Citizen, then managing



STEREOTYPE

continued from previous page

editor Lindsay Chrysler, approached McKinsey last year to come work for his new employer, Ottawa TODAY. He offered her a job covering Parliament Hill.

"That was more what I wanted to do," says McKinsey. "Covering the public service was not my idea of a good time." McKinsey, whose Carleton journalism degree was combined with a degree in Soviet Studies, hopes for foreign affairs reporting in her future.

Ottawa TODAY was attractive. When McKinsey joined it prior to actual publication, the paper was being created according to a description made by its editor, another ex-Citizen man, Charles King. Today was to be a serious newspaper, focusing on the business, political, and sports news the other Ottawa papers were missing. Today would come down somewhere between the Toronto Sun and the Globe and Mail in style.

"Basically I was looking for a new challenge," says McKinsey. "I wanted to get excited about journalism again and couldn't resist the temptation of being in on creating a new newspaper."

McKinsey wouldn't trade the night of the first press run of Ottawa TODAY for anything.

"It really was incredibly exciting to actually see," she says. "I mean, looking back on it, I don't think it was (a) terribly bad (issue). The front page was a dog's breakfast." She laughs.

Originally, TODAY's newstaff was all female but one.

"When I walked in and saw nothing but women when I'm used to walking in and seeing nothing but men I wondered," says McKinsey. "We're all professionals here. It simply wasn't any different from any other newsroom. You know, when you come in you don't sit around and say 'Wow, we women really must be making strides'. You come in and say 'What's my assignment for today?' and you go out and do it. It doesn't matter what shape the body sitting next to you is."

McKinsey has never felt that she was competing against another reporter, male or otherwise.

"I'm very energetic and ambitious and hard working as it is," she says. "I set very high standards for myself and those are the standards I try to live up to."

McKinsey's professionalism lives at TODAY, but the atmosphere of excitement has changed.

"A lot of the original staff has left and not everyone who remains here is thrilled with the product," she says. "That's what it's called now: the product. It's not a newspaper, it's a product. The newspaper's changed directions entirely. It was kind of directionless to start with but now it's turning into...well, you can see by looking at it."

"The problem was that the definition that was set down in the beginning may have been impossible to achieve. But there was, as far as I can see, never any serious attempt to achieve it. If you look at that first copy, that statement of objectives and everything, it was to be serious but breezy or serious but flashy. But there wasn't much clear direction. The first two months the newspapers were extremely schizophrenic. You had Nazi slave traders in South America and serious think pieces on a world food crisis. You just had very weird juxtapositions of things."

"The direction they finally decided to take," she says, "under new management, under new readership, is to be a tabloid, a scandal sheet. When I came to work here it wasn't with the intention of working for Midnight or the National Enquirer and I had some illusions it was going to be somewhere between the Globe and the Sun."

McKinsey sees an obvious future and market for tabloids like the Sun and Ottawa TODAY.

"Not everybody wants to read the Globe and the Manchester Guardian and it's certainly their right to read whatever newspaper they want to. If they want to read about sex and violence it's their right."

"Who am I to dictate their tastes?"

"But newspapers in general are going through a very funny period right now in Canada. Look at the Citizen. It's almost out tabloidizing TODAY and not just them. Look at the Globe, look at the Montreal Gazette."

"There's a great theoretical debate here."

McKinsey is a participant in that debate. She looks good, she reads good, and she's set for a future. She's a professional. She taped the interview this article is based on, even as I did. She wanted to be able to check any of the words I say she said, particularly those about her current employer, Ottawa TODAY. She almost refused to talk about TODAY. When she did anyway, her composure slipped slightly and she began to tug at the cuff of her left sleeve. Perhaps TODAY is not part of her professional future. I hope not.

The interview on which this article is based was done in January of this year. Shortly after the article was completed late in February, it was learned that McKinsey had left Ottawa TODAY. She is now working for Canadian Press (CP).

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Jason, Ken - sorry I haven't written. Miss you terribly. Victoria is lovely in spring. Love Donna.

Spacious 2-bedroom to sublet. \$285 includes utilities. 1735 Riverside Dr. 523-3867 or 737-3723.

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The Big Sleep: New but not improved

cinema

The Big Sleep
Michael Winner, dir.
Little Elgin Cinema

John Ramlochand

History repeats itself. Hollywood grips this maxim with a passion surpassed only by its passion for the dollar.

So repeating another time worn tradition, United Artists have assembled a relatively successful director, Michael Winner (*Death Wish*, *The Sentinel*), a host of fading stars: Sarah Miles, Oliver Reed, Richard Boone, Edward Fox and James Stewart (guest appearance), topped it off with a bigger star, Robert Mitchum, and renovated an old 1946 Hollywood classic to produce, new but not improved, **The Big Sleep**. If you think that sentence was a run-on sentence, go see the movie.

Mitchum plays Phillip Marlowe, a private-eye who takes on a relatively simple blackmail case that quickly and intriguingly develops into murder, suicide, pornography and robbery. The plot is much too complicated to give in capsule format, suffice to say it has plenty of twists.

Indeed, this is one of the central problems of the film. Every time you think it's going to end, something comes along to start everything all over again. This sputtering plot was something the original Bogie-Bacall movie had to contend with, too. The solution then, was to concentrate, as Raymond Chandler the author of the novel did, on mood and characterization. The result was a stylish film which packed an erotic punch all of its own.

Chandler, and *The Big Sleep*'s original director, Howard Hawks, perused the seamy, corrupt underbelly of LA, city of lost angels. Chandler gave us the feel of a society gone rotten. And he, and in turn Hawks, showed it to us at night as if to suggest the corruption and perversion so finely wrought in Chandler's writing, was more conducive to the darkness.

Winner, on the other hand, sets the movie in London and shoots much of the film in the daytime. This is where the newest *Big Sleep* takes a wrong turn down a dead-end street.

Winner emphasizes not the mood, but the action of the story. He has all the sets quite extravagantly decorated and often enough frames the characters among a clutter of objects and doorways to give the scenes a claustrophobic feeling. But the lighting is much too sharp and high-contrast to give the scenes a "film-noir," ambivalent sense.

The Chandler novel, and likewise the Hawks film, scripted in part by William Faulkner, are famous for their wise-cracking, double-entendre humour. The dialogue in the new *Big Sleep* is obvious and forced. In one scene as Marlowe looks at a nude picture of Vivian's sister, Miles and Mitchum exchange this gem: Miles: "She has a great little body." Mitchum: "Yeah." Pause. Miles: "You know, you should see mine sometime."

All these lapses of taste combine to destroy whatever mood was created in the original film. Winner is able to handle the action very clearly and concisely, but what little suspense he



Mitchum and Miles in Winner's *The Big Sleep* of 1978; Inset: Bogart and Bacall in Hawks' 1946 version

builds up is eventually overcome by the long and complex plot. The ending is simply anti-climatic and the movie peters out without ever having reached a dramatic or action-filled peak.

The only item of interest is the acting. Mitchum's performance sustains and is the moving force behind the film. As Marlowe, he is a weary, rugged individual who desperately clutches his honesty in a decadent, increasingly unstable world.

Interestingly, this moral stability is undermined somewhat by Winner's desire for action sequences. When

Marlowe finally catches up with one of the villains (cloyingly played by Richard Boone) he empties his pistol into him in the same way that another villain murders an unsuspecting victim. Is Marlowe then a murderer or a hero? It is to Mitchum's credit that he still manages to keep our sympathy.

Miles, on the other hand, is terribly miscast as the ambivalent heroine, and suffers in comparison with Lauren Bacall's cool, sexy, "femme fatale" performance in the original. She fails to portray the character's strong personality, and, in fact, appears rather

helpless and at times downright mousy. Of course, Miles isn't helped any by her lines which sound as sleazy as anything Mae West ever uttered in her starlet days.

Overall, this is not an obnoxious or disagreeable remake. *The Big Sleep*'s primary fault lies in its reason for being. It is not an improvement over the original and does nothing to further anyone's film career (except perhaps deepening one's respect for Mitchum). The only value is that the film proves, yet again, that producers (this time, Sir Lew Grade) would do anything in search of *The Big Buck*.

Making myth of the fifties, again

cinema

American Hot Wax
Floyd Mutrux, dir.
Place de Ville I

Deepak Kamra

Rock 'n' roll in the fifties was more than merely music. It was a social force which shaped the lives and times of a generation. Adults wanted no part of it at all. It belonged to teenagers as a focal point for a culture, the first time they had one of their own.

American Hot Wax, currently playing at Place de Ville Cinema I, explores this aspect of the fifties from a slightly different viewpoint. The film adopts the familiar scenario of fifties' drive-ins, dance halls and bobby socks, but expands beyond it.

The real drama, we are told, occurs in the smoke-filled agents' offices and studios where singers were made famous then forgotten overnight. The plot, if it may be called that, revolves around the famous deejay Alan Freed.

Freed, the decade's great American

disc jockey, is supposedly responsible for coining the term "rock 'n' roll." He was indeed a powerful figure in the musical world during the fifties. Unfortunately, John Kaye's screenplay makes too obvious an attempt to create a myth around the man. His portrait of Freed is so sickly sweet and superficial that he stretches the whole character's credibility. Only Tim McIntire's performance as Freed manages to salvage whatever dignity this character possesses. Playing Freed as a quiet, friendly man, McIntire lays waste the predominant image of the deejay as Wolfman Jack.

The female lead is played by Laraine Newman. (You may remember her from *Saturday Night Live*). She is a budding young songwriter to whom Freed finally gives a "big break." Her character remains flimsily sketched as both Kaye and director Floyd Mutrux (Aloha, Bobby and Rose) force a very quick pace onto the film. Possibly attempting to give an upbeat tempo to the proceedings, they interweave diverse plots with breathless abandon. The effect is to seriously unbalance the fine performances of both McIntire and Newman. They are able to make the most of their short, sharply

edited scenes, but they are never allowed the time to truly develop their characters.

But, lest we forget, this film is about rock 'n' roll. If you're one of those who worshipped American Graffiti and tapped your feet through countless renditions of Roll Over Beethoven, and still come up wanting more, then perhaps *American Hot Wax* can fill this void. (The movie's makers are counting on it.) On the other hand, the soundtrack would probably be a better investment.

To be fair to the film, the singing and dancing sequences are well orchestrated and filmed. As pure entertainment, scenes such as Jerry Lee Lewis pounding out *Great Balls of Fire* would have even the most sedate octogenarian jiving in the aisles. In fact, sometimes the fast pace of the film can occasionally make the viewer forget that nothing of any substance has taken place.

Paramount, apparently enthralled by the success of movies like *American Graffiti* and *Saturday Night Fever* are trying to cash in on this trend.

In a particularly emotional moment in *American Hot Wax*, Freed yells out "rock 'n' roll is here to stay." Let's hope productions like this are not.

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Jazz and R 'n' B: The best of both worlds



records

The Jack Wilkins Quartet
The Jack Wilkins Quartet
Chiaruso

Jim Todd

The Jack Wilkins Quartet session album comes as a breath of fresh air in the bog of disco-decadence many jazz artists are mired in these days.

The session is led by guitarist Wilkins, who has played in the past with Buddy Rich's band. But the album's best known player is Randy Brecker, who plays flugelhorn.

Brecker contributes some excellent notes in a style reminiscent of Miles Davis. And this is something of a surprise since Brecker, in the recent past, had been leaning towards a more commercial, funky style. Without the usual clutter of wah-wahs and echoplex, Brecker's playing gives his credibility as a serious jazz musician a real shot in the arm.

The other members of the band are Eddie Gomez of the Bill Evans Trio on

acoustic bass and Jack DeJohnette on drums and acoustic piano. DeJohnette has been leading his own band, Directions, as of late.

Four of the album's six pieces are played with a bop feel to them. And this style serves as a vehicle for some innovative solo work.

Wilkins' speed on guitar is amazing. His technique and imagination are akin to Larry Coryell's but his tone is closer to the smooth, fluid sound of George Benson.

Gomez's musicianship is also impressive. He shows a total command of the bass with a lively solo on Rogers and Hart's *Falling In Love With Love*.

Gomez's bass is also served up hot and steaming on Brecker's composition, *Buds*, which moves along with a brisk samba rhythm. DeJohnette's drumming moves all over his kit but he too maintains control. His approach owes a great deal to Elvin Jones, another percussion genius.

DeJohnette shows his versatility with some fine acoustic piano work on *Brown, Warm and Wintery*, a beautiful duet with Wilkins' acoustic guitar.

Wilkins' guitar work is refreshing. It is the antithesis of the current trend for would-be guitar virtuosos. Instead of the patch-work, cliché-riddled disco runs found on recent offerings from Lee Rittenour, Steve Kahn and John Tropea, Wilkins' playing counters with uncompromising skill and clarity.

Chick Corea's *500 Miles* closes the album. Wilkins and Gomez shine on this track as they each play over their own rhythm section. Wilkins sets the pace for the song with a leisurely electric guitar solo dubbed over an acoustic guitar background.

The Jack Wilkins Quartet is available as an import and the pressing and recording quality are, like the musicianship, very good. It's hard to believe these people were together for only one session.



Play It...Now.
Bruce Springsteen
Columbia

Dan St. Ages

During the total eclipse of the sun, other stars shine brighter. Now, there is Graham Parker and Elvis Costello, as well as a whole New York constellation that includes Mink de Ville.

But despite the two year duration of this eclipse, the sun which gave light to all those other singers, has not died: Springsteen is back and shining again on *Play It...Now*.

There are 11 tracks on this album, a throwback in quantity to Springsteen's first album, *Greetings From Asbury Park*. Eight of them are short and punchy, full of the R 'n' B fire that's motivated Springsteen at his best live but has never before been set down on record.

This isn't the car radio sound of *Born To Run* (the song), nor the stretched out rock of *Rosalita* (from *The Wild, The Innocent and E Street Shuffle*). Instead these short songs seem more a reverse compliment to the best of Graham Parker's music, which all too often has sounded like Springsteen.

The all-important E Street triad of

Miami Steve, Clarence Big Man Clemens, and Roy Bittan drive these tunes as always, but they do not dominate the longer tracks. Instead producer Jon Landau, repeating the innovative successes he brought Springsteen on *Born To Run*, has set the singer into a pattern of contradicting instruments, particularly on one song, *Big Night*. Here Springsteen's voice is set against only his brash rhythm guitar and a thudding acoustic bass.

Another long track profits by Springsteen's live success with a violinist. On *Chevy Chase*, the violin plays much the same mournful role Michael Brecker's trumpet provided on *Across The River on Born To Run*.

The album's final track, *She Lied*, is live. It's the full, proud legacy of Springsteen's two year recorded silence, during which the road show was his all and he made the rock 'n' roll stage his own. *She Lied* features the moody sound washes that billowed off the stage during Springsteen's last appearance here in Ottawa, then breaks into a full rock roar when another R 'n' B shouter, Van Morrison joins Springsteen on stage for the songs climax.

We've got Springsteen back. Play It...Now proves it. Now...play it.

HOMES OF THE WEEK: The Slum and the Puddle

These two Seneca penthouse apartments are what one might call a freak in student housing. You see, they were born joined at the stairwell, and have had to fight for acceptance in that big cruel world of normal apartments. The Slummers are John Miller and Steve Suddes, and the Puddlers (Puddlees?) are Fran Wright, Lu-Anne Lynde, and Neil Boyle. The apartments plan to tour with Conklin Shows this summer alongside the Snakeskinned Shack, The Great Bungalow, and Timmy, the World's Tiniest Tenament.



The plants in this Puddle bedroom love to have a few pints of water around the fireplace and talk about whether humans have intelligence.



A bedroom in the Slum has only one beef about its Siamese sibling: "We share the same door jam, and when the Puddle had chili last week it got a bit rough."



Fran, John, and Lu-Anne try their best at intimidating a cockroach climbing up the stairs.

VD.

Some straight talk from Julius Schmid

The purpose of this advertisement is to educate you about venereal diseases. If you think this subject is no concern of yours, we'd like to point out that VD. has reached epidemic proportions in Canada. It cuts across all age, income, social and educational groups. A conservative estimate is that between 500,000 and 1 million Canadians suffer from VD.

What we're going to do in this advertisement is to tell you in plain, simple language about three

of the most prevalent venereal diseases in Canada today. What the symptoms are, the various stages of the diseases and most important of all, what you can do to prevent infection.

Now, if in the course of reading this advertisement, you suspect you might have some of the symptoms described, consult your physician immediately. The treatment is confidential and if caught early enough the disease can be easily treated.

GONORRHEA

This particular disease has become rampant due to possible changing social and sexual attitudes. Despite the most advanced treatment methods medical science has been unable to check the spread of this condition.

STAGE I

Symptoms generally appear from two to six days after exposure to the bacterium *Neisseria gonorrhoea*, however, up to 20 percent of men and as high as 80 percent of women show no symptoms at all. In the male, the usual signs are pain when urinating and a discharge of pus from the penis. Women are likely to experience burning during urination, a yellowish vaginal discharge, abnormal menstrual bleeding, and swelling or abscess of the Bartholin's glands at the mouth of the vagina. (Symptoms of oral and anal infection may include, in the throat, a burning sensation, and, in the rectum, burning and itching, persistent urge to defecate, and a bloody discharge).

STAGE II

If allowed to progress untreated, gonorrhea can produce severe inflammation of the pelvic organs; blockage of the Fallopian tubes and sperm ducts and thus sterility; gonorrheal rheumatism or arthritis; inflammation of the heart valves; even blindness, particularly in newborn babies.

Up until a few years ago, penicillin was the standard treatment method, but today, several penicillin-resistant strains of the disease have appeared and other, stronger drugs—tetracycline, spectinomycin, ampicillin, amoxicillin—must sometimes be used. Cases in which pelvic inflammatory disease has developed may also require hospitalization.

SYPHILIS

First of all let's make one thing clear: you can't pick up syphilis from lavatory seats or public drinking fountains. Syphilis is transmitted only through sexual intercourse.

STAGE I

About three weeks after sexual relations, a lesion called a chancre (pronounced "shanker") develops at the site—usually the genitals or mouth—and nearby lymph nodes become enlarged. The chancre itself disappears within four to six weeks.

STAGE II

If syphilis is left untreated, more lymph nodes eventually become enlarged and a spotty red rash appears over most of the body. During this stage, fever, weight loss, general weakness, loss of appetite and headaches are typical. After several months, the rash subsides and syphilis enters a latent period lasting months or even years.

STAGE III

Blindness, insanity, impotence, heart disease.

Children born to syphilitic mothers are also infected. The earliest sign is sniffing, after which sores appear on the skin and the mucous membranes, and the disease starts to progress as in adults.

If caught early enough, syphilis can be easily treated with penicillin. Other antibiotics such as tetracycline, erythromycin, or chloramphenicol are also used.

GENITAL HERPES

This sexually transmitted disease was almost unknown until the late sixties. About 95 percent of all cases are due to infection with herpes simplex virus II, a virus affecting only the genital areas; while another 5 percent result from infection of the genital area with herpes simplex I, the cold-sore virus.

STAGE I

In women, tiny, painful blisters resembling oral cold sores appear on the labia, cervix or anus. Symptoms in men include similar lesions on the penis or anus, accompanied by burning urination and watery penile discharge. Fever is a possibility in both sexes.

Within a day or so the blisters break, then form round, grey-white patches which generally heal spontaneously within two weeks. This may be the end of the problem, or genital herpes may reappear periodically as cold sores often do.

STAGE II

A possible serious complication: recent studies suggest that herpes II may play a role in the development of cervical cancer. The virus is reported to be present in 36 percent of cervical cancer patients, and parts of the herpes II virus have been extracted from cervical cancer cells. Because of this, women who've been infected should be especially careful to have regular Pap tests.

No totally effective cure for herpes exists. While some gynecologists paint the infected area with gentian violet, others maintain this treatment doesn't work. However, a promising new antiherpes drug, adenine arabinoside (Ara-A) is being tested and may soon be approved for general use.

AND HOW TO PREVENT CONTRACTING THEM.

There are only two methods of avoiding the risk of contracting VD.

1. Refrain from sexual relations.
 2. Use a prophylactic during intercourse.
- Use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease. Besides being a disease preventative, prophylactics are one of the oldest and more effective means of birth control known and the most popular form used by males.

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FOUREX *"Non-Slip" Skins—* distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK *Sensi-Shape (Lubricated) & Regular (Non-Lubricated).* The popular priced, high quality reservoir-end rubber prophylactic. Rolled, ready-to-use.

NuForm *Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated).* The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink." Rolled, ready-to-use.

EXCITA *Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.*

Fiesta *Reservoir-end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.*

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Is this picture sexist?

Represents a legitimate trend in photography

John Ramlochand

An interesting conflict developed during the selection of photos for last issue's photography supplement.

One of the photos selected, but not run, was John Cirka's photograph of a nude. This reflects not only the self-censorship that occurs at *The Charlantan*, but raises the larger question of sexism in photography.

I believe that this picture is *not* sexist and should have been run as a legitimate representative of a trend in photography. "Nude Photography" is a form of artistic expression, and, in this case, does not exploit its subject.

While it would be naive to deny that sexism and exploitation exists in popular photography, it would be wrong to suggest that every picture of a naked person is demeaning. This photo is far removed from the glossy prints which are used to uphold the crass capitalist enterprises like *Playboy*. Instead, Cirka's picture bears a closer resemblance to the nudes that have existed (and still do) in sculpture and painting for centuries.

This photo was originally selected because its grainy quality captured quite well the texture of the woman's skin. Its lighting was especially significant because the photo, though dominated by a dark background, was not blurred or technically deficient.

Unlike the skin mag pictures, it does not perpetuate the sexist treatment of women in photography (or art in

general). Rather, Cirka's photo continues a serious artistic tradition which has been concerned with capturing the subtle tones and shapes of the human body. To deny this photograph an opportunity to be displayed would be like stamping every nude painting, photograph and sculpture existing in art galleries as *SEXIST* and locking them away.

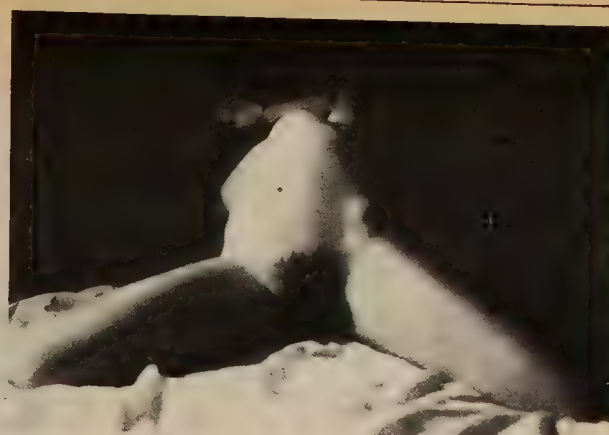
Since art does not exist in some ivory tower, it is not immune to charges of sexism. But these charges must take into account the purposes of the artist and the structure of the particular work.

Perpetuates objectification of women in art

Stephen Cole

Somehow, somewhere, someone polarized the argument that attends debates like this into two camps: on one hand you have those who would advocate censorship, and on the other, those keen on such obviously fine democratic concepts as freedom of speech, expression and so on.

It is indeed an unfortunate development because it eventually becomes impossible to dislodge either party from their trenches and into rewarding debate. It is also a simplification of the debate that ignores the process through which the problem arises. Let us then put this problem into context. Every story, picture or headline



that runs in *The Charlantan* or any other newspaper represents, to some extent, a moral choice. Very subjective decision making exists at every level of journalism.

Regarding the photograph in question, it is my opinion that the photograph represented the perpetuation of a tradition of art, born in the Renaissance, which objectified women and came to see them as a form of capital.

To suggest that nude photography is not an accepted school of photography is, of course, false. But I think it alarmingly naive to assume that sexism can exist only between the covers of skin magazines and other crass manifestations of human exploitation.

The argument that art, as evidenced in this case by John Cirka's nude

photograph, is a natural phenomenon and to not grant it due recognition is censorship, is to misunderstand art and its place in our society. It was a judgement on the part of Cirka, or for that matter any renaissance painter, to view women in a particular perspective. Similarly, it was judgement on our part not to adopt this attitude

In doing so we break no law of nature. It is not particularly natural for a woman to pose nude for a painter, photographer and by extension the owner or viewers. The contortions Cirka's model is forced to adopt are certainly not natural.

Art does not exist onto itself. It is bashed, smashed and filtered through society. Here lies an example of its bashing and filtering.

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Building Operations:				
Operations's Personnel	15	12	45	\$3.50/hr.
Store:				
Cashier	1	35	5	\$3.10/hr.
	1	12		
		(8 weeks evenings)	5	\$2.85/hr.
Games Room:				
Attendant	6	12 1/2	18	\$2.85/hr.
Arts & Crafts*:				
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Woodworking Supervisor	1	19	unlimited	\$3.50/hr.
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Painting & Drawing Instructor	1			\$100-\$125/wk.
Textile Instructor	1			\$100-\$125/wk.
Pottery Instructor	1			\$100-\$125/wk.
Woodworking Instructor	1			\$100-\$125/wk.

* Applications will be available from the Workshop Co-ordinator APRIL 6TH AND 7TH BETWEEN 11:00 A.M. AND 1:00 P.M. IN ROOM 301, UNICENTRE. THESE APPLICATIONS ARE NOT AVAILABLE IN THE MAIN HALL.

General Information:

All applications (except Arts & Crafts) will be available in the Main Hall on April 6th at 9:00 a.m. The applications are given out on a first come first served basis.

1. Only Carleton Students can apply (except Arts & Crafts).
2. Only 2 applications per person.
3. Applicants for Liquor Operations and Building Operations must be 18 years old.
4. All applications must be returned to Room 401 of the Unicentre by Friday, April 7th at 5:00 p.m. The applicant must obtain an interview time upon returning his application.

It is the applicant's responsibility to obtain an interview time upon return of his/her application.

THIS WEEK AND MORE

31 friday

The University of Ottawa Theatre Guild's production of Lear, by Edward Bond, a contemporary reworking of Shakespeare's *King Lear* continues nightly until tomorrow in Academic Hall, 133 Wilbrod, at 8:00.

Jazz Ottawa will hold its annual general meeting and election of officers tonight at 8:00, 500 Laurier Avenue West.

Lisa Garber performs in *Rooster's* tonight and tomorrow evening from 8:00.

Dealer is in The Pub from 8:00 tonight and tomorrow.

The NFT presents three *Beatles* films at 8:00 tonight: *The Beatles and Beyond*, *Around the Beatles* and *The Beatles in the USA*.

The Irish Rovers open a three night run tonight at 8:30 in the NAC Opera.

The Canadian Assembly on Disarmament and Foreign Policy will meet this weekend in St. Pat's College. For more information please call 722-1987.

The Penguin Performance Company presents *Spokesong*, a cycling romance set in Belfast today, daily at 8:30 until April 16 at the Second Space, 20 Graham Avenue.

The Carleton Collegium Musicum performs medieval and renaissance vocal and instrumental music tonight at 8:00 in the Music Department, Studio A, Loeb Building.

Ottawa poets Misao Dean and Blaine Marchand will give a reading of their works at 12:30 today in C264 Loeb.

High Sierra and The Seduction of Mimi are featured at the Towne tonight at 7:30 and 9:30, followed at midnight by *The Rocky Horror Picture Show*.



Canada's own *Irish Rovers* appear in the NAC Opera this weekend.

2 sunday

Dog Day Afternoon with Al Pacino will be screened at 7:00 and 9:15 tonight in 100 St. Pat's College.

The Oilfields and Impressions of a City — Shanghai, two documentaries on China will be screened at 2:30 this afternoon in the National Gallery auditorium.

Tonight at the Towne Cinema: *Hester Street* at 7:30 and *Lies My Father Told Me* at 9:30.

3 monday

A **lecture on Consumer Law** will be presented by the Ottawa Community Law Program tonight at 7:30 in the Central Ottawa Public Library.

The Towne Cinema features *High Sierra*, with Humphrey Bogart at 7:30 and *Hester Street* at 9:30.



Lisa Garber performs in *Rooster's* tonight and tomorrow.

4 tuesday

Jean Renoir's last film, made in 1969, *Le Petit Theatre de Jean Renoir* will be screened at the NFT tonight at 7:30. *The Big League*, a 1968 Finnish production follows at 9:30.

La Salamandre, a 1971 Swiss film and Woody Allen's *Play It Again Sam* will be screened at the Towne tonight at 7:30 and 9:30.

La Mouette, a play by Anton Chekov, presented in French by La Compagnie du Centre national des Arts, continues nightly in the NAC Studio until the end of the month.

The Winnipeg Symphony Orchestra performs in the NAC Opera nightly from 8:30 until Thursday.

1 saturday

The Harder They Come, a 1972 English film about Jamaica and reggae music will be screened tonight at 8:00 in 147 Fauteux Hall, University of Ottawa.

The National Museum of Natural Sciences presents the films *Why Do Birds Sing?* and *The Chemical Dream* today and tomorrow at 2:00.

Mike Murray performs at 33 York tonight at 9:00.

Lies My Father Told Me, a 1975 Canadian feature and *Nasty Habits*, starring Glenda Jackson will be screened at 7:30 and 9:30 tonight at the Towne. The midnight show features *Chac* and *European Music Revolution*.

5 wednesday

Professor William Montgomery Watt, a distinguished Islamicist from Edinburgh University will lecture on *Islam Facing the Modern World* today at 4:00 in the Senate Chambers, 6th level Administration Building.

Jazz Ottawa's second anniversary will be celebrated with a concert tonight at De La Salle High School.

Woody Allen's 1972 production Play It Again Sam and Alain Tanner's 1971 Swiss feature *La Salamandre* will be presented tonight at the Towne.

6 thursday

Ottawa Parent Finders, a group which offers help and support to adult adoptees wishing to trace their origins and to birth parents searching for their children, will meet tonight at 7:30 in the Central Ottawa Public Library.

The NFT series **The Best of Finnish Cinema** continues tonight at 7:30 with *Black on White*, and at 9:30 with *Redhead*.

John Huston's 1941 private eye classic The Maltese Falcon, starring Humphrey Bogart and the 1973 Italian production *The Night Porter* will be screened at the Towne tonight at 7:30 and 9:30.

Highstreet opens in The Pub tonight at 8:00, continuing nightly until Saturday.

Ian Tamblyn is in *Rooster's* until Saturday, nightly at 8:00.

7 friday

The Maltese Falcon and *Mel Brooks' The Producers* will be screened at the Towne Cinema tonight at 7:30 and 9:30, followed at midnight by *Yessongs*.

Les Ballets-Jazz are in the NAC Opera for one performance tonight at 8:30.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. **Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication.** Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by Karen Shopsowitz,
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Volume 7, Number 27 April 7, 1978

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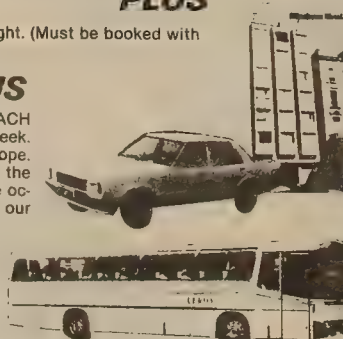
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St. Pat's survives closure vote

Terry Lavender

A motion to close St. Patrick's College was defeated in a 32 to 13 vote by the College Council last Friday.

The motion, was introduced March 2 by History professor Deborah Gorham and Philosophy professor Stan Clarke. They felt the college could no longer serve a useful purpose and "continuing in the present circumstances will do a disservice to the memory of an institution that once made a valuable contribution to higher education in this province."

St. Pat's has experienced difficulties over the past few years with declining enrolment, budget cutbacks, loss of staff and general neglect from the "Hill" as the main campus is known at the college.

In November, 1974 Carleton seriously considered closing down St. Pat's because of provincial government cutbacks. The college was then saved by a Senate lobby of faculty and students.

The current motion to close the college was precipitated by the possible resignation of Dean John O'Manique and further government cutbacks that will force the end to some services.

The council, made up of faculty and St. Pat's student's association members, acknowledged the seriousness of these problems by passing a motion authorizing that the council's executive committee consider solutions to the difficulties.

Clarke said after the vote on the motion to close the college that he was surprised at the large number of people who supported the motion.

He said he and Gorham had been trying to make people at St. Pat's aware of the reality of the college's situation.

Earlier Clarke told the council they were not being disloyal to St. Pat's. "We are, in fact, being as loyal as we can possibly be. We are being loyal to the spirit of the college."

Clarke said the primary function of St. Pat's had been to act as a liberal arts college and a liberal arts community. This community, he said, does not exist anymore.

"What we are offering is the appearance of a liberal arts college rather than the substance."

Clarke said the possible resignation of Dean O'Manique is just one in a long series of problems.

"We can't go along bumping, bumping, bumping from one crisis to another. It just won't work."

Later, Clarke, a member of the executive committee, said he did not know how other committee members would react to his participation in their search for solutions to the

college's problems.

"Perhaps they feel I will have to resign. I don't think so, and I don't think that morally I ought to resign. But if they object to my presence on the committee I will step down."

Gorham told the council the present set-up of the college, a conglomeration of Intensive Spanish and French, Criminology and Corrections, Canadian Studies, and a general B.A. program, is confusing to people outside the college community and illogical.

She said programs such as Criminology would stand a better chance of developing if offered by Carleton.

She wanted the college closed because she felt liberal arts had been weakened at St. Pat's. The college, because of concentration on specialized programs, was now unable to say that it offered a major program in the liberal arts and thus the original purpose of St. Pat's had disappeared.

O'Manique said one of the main problems with St. Pat's was its unclear legal status. The college had become a division in the Faculty of Arts upon affiliation with Carleton in 1967.

However, in 1976 the Faculty was divided into the Faculty of Arts and the Faculty of Social Sciences. St. Pat's relationship with the two faculties has not yet been defined.

O'Manique said the college has been very successful this year and will be even more successful next year. Applications to the college were up 20 percent already over the total number last year, he said.

O'Manique said he opposed the motion, being a "perennial

optimist," but agreed the problems mentioned by Gorham and Clarke would have to be examined in any case.

Other speakers attacked the Gorham-Clarke motion on different grounds.

Jim Noonan, an English professor, said St. Pat's was necessary as an alternative to large universities such as Carleton with their impersonal atmosphere.

It was "rash, precipitous, and foolhardy to come up with a motion such as this just when St. Pat's is finally beginning to grow," he said.

"The college has always had

problems, but we've always survived."

Chris Gleeson, a first year student, agreed with Noonan. "People like a small-sized place, they want to go to a place that's small, a place that has feeling."

"We're willing to take a chance, to experiment a little, to try new programs like Canadian Studies. We've got something great here. Let's not lose it."

"I hope the college doesn't die. I'm proud of it. Damn it, don't lose it."

Jim Kennelly, Co-ordinator of Student Services, said Gorham and Clarke were not thinking of the students. He urged the

council to "think of the students, think of all the trouble to which the college has gone to provide unique courses and a unique atmosphere."

Although the motion to close St. Pat's was defeated by the College Council, there was general agreement that the college's problems were not over yet.

Susan Crocker, a first year member of the students' association said, "we can't sit on our rear-ends for the next few years expecting things to stay the same. If we do then St. Pat's really is in trouble."



Information Carleton falls in face of cutbacks

Robert Albota

A petition is being sent to Carleton's Vice President Academic, John Porter, requesting him to reconsider the move to close down Information Carleton.

Information Carleton, a student run service operating in the Unicerite foyer, had its \$9,000 budget cut-off by the Dean of Student Services, Norm Fenn.

The co-ordinator of the service, Steve Latte, says he was shocked, when he learned of Fenn's decision on Monday.

The service, which provides directions and information to Carleton's students and visitors about campus activities and programs, now employs eight students on a parttime basis.

Latte, a fourth year arts student, says his colleagues are forwarding the petition to Porter

hoping he will do something to re-allocate funds to Information Carleton.

Latte says seven of the eight staffers are graduating this year but are still concerned with the possible loss of this service to Carleton's community.

"I think the service is so fundamental that the university will very soon realize its mistake," Latte says.

Fenn says his decision was regrettable adding he felt he had no room for flexibility in the matter. He says he had to stick with the budget guidelines which call for maintaining operating costs at \$143,000 for next year.

Consequently, he says cuts in other services had to be made to accommodate cost increases and the addition of an Effective Reading and Study Skills course.

Fenn says he did not cut the

budget for the Ombudsman's office or the course guide manual but had to trim the budget of Sock 'n' Buskin, Carleton's theatre club, and the orientation program.

Sock 'n' Buskin's budget was slashed in half to \$3,000.

The orientation program for next September was trimmed from last year's \$7,000 to \$4,000.

The students' association (CUSA) President-elect Dan Hara, who met with Fenn on Wednesday, says it was inconceivable for a university Carleton's size to go without an information desk.

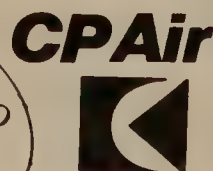
He says he will meet with Porter to suggest expenses for Information Carleton be shared by the Arts Faculty Registrar's office, the Central switchboard (Centrex), and the information office in the Administration building.

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Lachance rips outgoing council:

"Collectively, members didn't do much of anything"

Mary Ferguson and Peter Larock

If the amount of paper pushed is any measure of success, this year's student council can at least pride itself in outdoing its predecessor. At last count, council had issued 215 CP's (that's CUSA talk for council papers) with at least ten more to come. Last year's output was 188.

But if ideas don't get off the paper, they're not much good. And that is outgoing CUSA President Ben Lachance's big beef with this year's council.

"Collectively, members didn't do much of anything," says Lachance. "Council felt that passing motions in council meetings was all they were expected to do. What they saw as the end of their commitment was just the beginning."

Lachance criticizes council members for their lack of participation in the Nov. 9 assembly on the future of education, something they all helped initiate.

He says council unanimously supported the idea of an assembly to encourage students to discuss the value and purpose of university education, but he says only a few attended the assembly.

He also criticizes council for their lack of involvement on hiring boards. He says council established three-man hiring boards for CUSA jobs but only one member showed up when a hiring board was needed.

Last November, during the hiring of Unicentre employees, only VP External Isa Bakker attended the hiring sessions. As a result all the applicants had to be re-interviewed by a full hiring board.

Lachance says he was impressed with certain individuals who presented their ideas and stuck with them until the end. Arts Rep Riel Miller and Science Rep Tony Charles and the members of the executive get honourable mention, but they represent only one-third of the council.

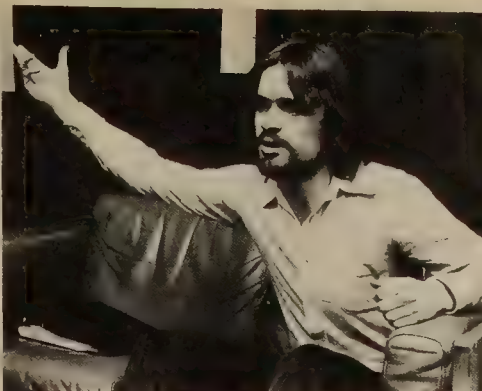
"At the beginning of my term last year I decided more would be accomplished by council if individual members were allowed to pursue their own interests," Lachance says.

But the laissez-faire approach didn't work, he says. Council failed, in his eyes, to gain the momentum over the year when left on their own. The executive members were forced to take on projects singlehandedly.

That led to complaints from council members that they were being left out, complaints that lasted all year and were part of President-elect Dan Hara's election promises.

He said the executive had often held back information from other council members to avoid trouble. As a result council was "always uninformed and can serve only as a group meeting Tuesday nights to criticize decisions after the fact."

Incidents like the firing of former Pub manager Ron Mertens, the resignation of Education Research Officer Doug Coupar, and the



Outgoing CUSA President, Ben Lachance

suspension of the salaries of Radio Carleton employees, precipitated some of the more strained moments between the executive and the rest of council.

The Mertens fiasco began last summer and still hasn't been resolved. It started when \$2,700 from the return of empty beer bottles from sales at the Festival for the Folks (FFTF) was discovered missing.

Mertens, who ran the liquor operations for FFTF, was called on the carpet by the CUSA trustees, Finance Commissioner Harvey Tepner, VP Executive Ron Lebi, and Lachance.

Mertens said the money had been stolen from the top drawer of his desk. He said he would pay back the money the next day. He said he was given 20 minutes to find the money.

After some hasty phone calls to lawyers, Mertens was handed a letter from the trio, informing him his contract was terminated.

That's Mertens' side of the story. Lachance is still silent on the affair and will be until the case gets through the courts. Last January, Mertens' lawyers sent CUSA a writ of summons stating Mertens' intention to sue for the balance of his contract. No one is saying how much money was left in the remaining 14 months of Mertens' contract, but an educated guess puts the figure at close to \$21,000.

Lachance says CUSA's side of the story will come out in the court proceedings and not before.

He says the trustees had the right to make the decision, and once it was made there was no turning back.

"If council didn't like our decision they should have got rid of us but as long as we stayed in office the decision wouldn't be reversed."

Coupar's resignation Feb. 1 was sparked by a Jan. 20 memo from the Education Advisory Committee (EAC) asking him to justify his job. The EAC is made up of Miller, Charles, and Lachance.

Coupar said Lachance had told him the memo was just a formality, because the trustees had already decided to fire him. At one point Coupar threatened to sue the CUSA trustees for "circumventing the democratic process."

He instead resigned, with five weeks pay, on the condition the Education Office be safeguarded by a CUSA constitutional amendment. The five weeks pay included three weeks holiday pay and two weeks severance pay. The Education Office has yet to be included in the constitution.

Lachance says the EAC acted within its jurisdiction in asking Coupar to justify his position. "Council gave the committee a mandate to make this decision. Again, if they don't like it they should get rid of the committee but you can't ask them to go back on their decision."

Lachance admits, however, he should have gone to council before making the decision to cut the salaries of Radio Carleton employees in February.

But he says the decision was based on an original council decision to hold CUSA funding of the station at \$50,000. By February it was \$83,000. Council later decided to pay the employees half their salaries.

"I was following a council decision but unfortunately I did not have time to call a council meeting and discuss my action with them. There was no time to delay. The decision should have been made long before it was and I wasn't going to wait any longer."

"It was wrong for me to ignore them but at the time the decision I made seemed to be the only one."

But overall, Lachance has no guilt feelings about the relationship between the executive and the rest of the council.

"Council chose to be more interested in the rules of order involved in making decisions than the work which was needed to carry them out," says Lachance.

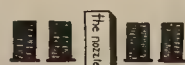
Hara's cure for this year's problem is the formation of working committees made up of council members, around each executive position.

He says through the committees, council members will be working on a one-to-one basis with the executive, rather than being approached by the executive as a group, which is what Hara believes is the problem with this year's council. As the old cliché goes, only time will tell.

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Unemployment crisis key issue:

Vickers tosses hat in federal ring

Robert Albota

Carleton Political Science professor Jill Vickers, recently nominated New Democratic Party (NDP) candidate for Ottawa-Carleton, says the unemployment "crisis" will be the critical issue in the next general election.

Vickers, who won the nomination last Friday, is the third member of Carleton's faculty to run for office this year. Economics professor Steven Langdon became Ottawa Centre's NDP candidate last December.

History professor Richard Clippingdale is currently seeking the Progressive Conservative nomination in Ottawa Centre.

Vickers, will face Tory incumbent Jean Piggott in the next election expected sometime this summer.

Although this is the first time Vickers has sought public office, she has been actively involved in the Commonwealth Cooperative Federation (CCF) and the NDP for a number of

years.

She says she was prompted to enter the campaign by the remarks of a government official who "blamed" working women for contributing to the unemployment problem.

"I was particularly struck by the way in which the Liberal government attempted to set the men of Canada against the women of Canada, suggesting that if women would only go home, the unemployment problem would be a lot less than it is now," she says.

Vickers, says she will campaign on several issues, but calls national unemployment, now at one million, the most pressing.

She says the federal government should intervene to make corporations more responsible to the welfare of their employees.

Recalling layoffs by the international Nickel Company (INCO) last January, she says the government must "make sure there's some bloody reason for throwing thousands of people

out of work."

Although the national unity debate is also an important issue, she says she does not believe the electorate should be carried away by a tide of "emotionalism" which Prime Minister Pierre Trudeau heralded as the saviour of confederation.

A staunch federalist, Vickers says she sympathizes with the aspirations of French Canadians and believes Quebecers have the democratic right to self-determination.

"I have experienced discrimination as a woman and not being treated as an equal or with respect in some circumstances. I have a sense of empathy, then, with French Canadians who feel the same way," she says.

"Obviously, it's not just women who are being affected by the current policies or the current economic mismanagement," she says.

An avowed feminist, Vickers says her platform will include



the issue of women's rights.

She says she does not understand the way the government is moving employees from federal departments in Ottawa to disadvantaged areas instead of hiring local residents.

Vickers, who holds a PhD from the London School of Economics, says she agrees with the fundamental principles of

bilingualism, but does not feel it is sensible to put senior civil servants through a French language training program.

Vickers, former president of the Canadian Association of University Teachers (CAUT), says she will also lobby for more funding to be directed towards Canadian medical and technical research.



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Williams leaving in September:

Radio Carleton in a period of transition

Darlene Harapiak

It was Radio Carleton's (CKCU) year for making enemies.

The confrontations began in September when journalism students complained about the station's decision to cut the School of Journalism's Radio News program without consulting the school.

And then in December the Canadian Radio Television and Telecommunications Commission (CRTC) refused to renew the station's licence, calling for less commercial advertising and more student participation in the station's decision-making process.

Complaints from students about CKCU brought about a referendum in February which questioned whether the students' association (CUSA) should continue funding the station.

Three weeks after the referendum's highly positive results, CUSA's President Ben Lanchance and Finance Commissioner Harvey Tepner told the station's management the association would no longer pay their salaries or any bills beyond the station's basic operating costs.

Confrontations have reached a high point since the battles between station manager, Randy Williams and Lanchance began. At a recent Broadcast Policy Board (BPB) meeting, Williams refused to sit at the same table as the other members. The meeting degenerated to sarcasm and insults.

Lanchance said after the meeting Williams has become "immature and childish" since he found out the BPB will not enact everything he wants.

Williams has few kind words in return for Lanchance and Tepner.

"Trust and respect has eroded in last two months between us. It's grit your teeth when you see each other in the hall. I don't see the reason for all this baloney," he says.

He says Lanchance and Tepner don't understand the station and have never attempted, until recently, to find out how the station works.

"I feel very badly about what happened since January. I don't enjoy people at CUSA or on the BPB up in arms against their own radio station, but some of them have gone too far. All they say now at the board meetings is money, money, money...we'd like to see some support from CUSA, that's not too much to ask."

Lanchance says he's "not into personality clashes" but "what's best for the radio station in general."

Poor relations do not exist, he says, between CUSA and the station, only between CUSA and the station's manager.

Next year, however, CKCU promises to be a vastly different radio station.

Williams says he's leaving in September and Lanchance is hoping for a new radio station constitution and the station's personnel expect to be working with a much tighter budget than they have had in the past because of CUSA cuts and the lack of advertising revenue.

Williams says it's going to be a "crucial year." The station will have to be reduced from the big and garish picture" the CRTC described to "wallet size...without losing the clarity of detail and organization."



Williams says he will stay until the station stabilizes, which he expects will take until September.

"I won't be here after the fall, I doubt very much. I want to be here when we make out an application to the CRTC and make sure the station is run according to the way the CRTC wants. I just have to see how it goes."

"I just want to make sure Radio Carleton is protected, no matter what the size or the kind of station it is — and it's going to have to be a different radio station, smaller, more compact, but I don't want to mess around with its quality."

Williams says the change is based on the different financial situation, rather than the internal workings of the station.

Lanchance, however, says changes have to be made in that structure to ensure students have a greater say in the policy of the station.

"I think the question is what kind of radio station do we want? If we want one to compete with other radio stations, then we'll bring in professionals."

"But we want student radio and student radio is based on the presumption that students are running it...The referendum results showed students feel alienated from the station. It seems to me that means students should be having more say."

Lanchance says the station's power is now "top heavy" and a BPB committee now examining the station's constitution will hopefully delineate between the powers of the station's management and its executive.

Although everyone "shit on" the CRTC's recommendations when they came out, Lanchance says, looking back, they really were quite realistic, particularly in view of student financing.

"Look at the fiasco we're into now. Their budget is going to have to be pared down."

Williams says, however, many of the full time staff should be retained to provide training continuity, planning, and development. Full time staffers are also needed to provide day-to-day liaison with the CRTC regulations, a job student employees cannot carry out part time, he says.

If the full time staff was reduced to two or three, he says, it would be a disaster for the station.

"With two or three people running Radio Carleton, Radio Carleton would die as it is now."

We need at least four people in programming, at least one technical person to oversee the whole operation.

Student volunteer Dave Mowbray remembers when radio first started at Carleton back in 1964 when he was one of 30 members of a radio club who broadcast a weekly half-hour show about Carleton events on a city radio station.

He says it may be the time to return to the original philosophies of radio at Carleton.

"The station's structure as we saw it between 1965 and 1969 had the students in more democratic control of the station than they have now. We saw the station manager hired to coordinate the day-to-day business, not the politically controlled position that it has become."

The station's structure changed after 1974 when Williams took over, but Mowbray says the old ideals are not dead.

"Some of those old ideals were good ones. I don't think they're lost. I think they're in a state of transition," he says.

There was quality broadcasting at Radio Carleton long

before a large number of full time people were hired, he says.

"Expertise can be passed on by the people who work there, whether they are paid or not."

In his version of station operations, Mowbray says one or two full time staff would be needed to make sure something was always on the air. But part time staff would be trusted to carry out much of the work that was once done by paid staff.

"I think the CRTC pointed out in spite of our protestations to the contrary, that a lot of the operation revolves around one person, and... I think that's true, even though that person may be very good and very efficient."

Assistant station manager Craig Mackie (who Williams says would make a "competent" replacement as station manager) says the station lost several "valuable people" this year because of the station's poor financial position. But, he added, despite the "crises" this year, the staff has emerged very strong and together.

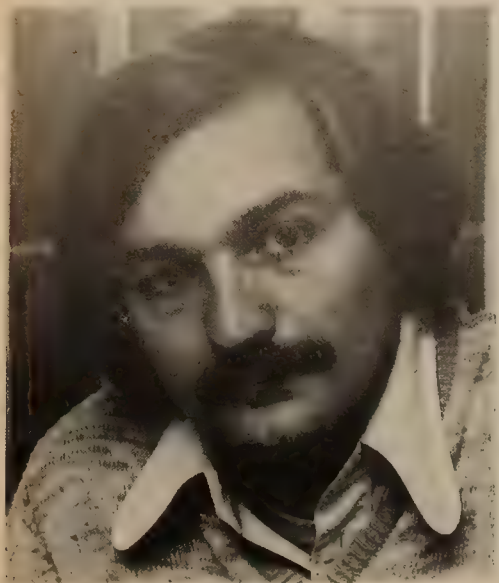
"In the face of adversity and denials and just... well, a whole load of crap, the people at Radio Carleton stayed really positive about Radio Carleton."

"I realized the human spirit is not easily defeated. Crisis after crisis Radio Carleton seemed to rejuvenate itself...it just won't quit."

Mowbray says although the station will have to undergo a metamorphosis this summer as it "sets its house in order," he predicts it will emerge alive and kicking.

"We have to make sure that the people believe the radio station is a continual thing and it's not going to die."

"And it's not."



CKCU Station Manager, Randy Williams

New education officer:

Problems in education must be put in social context

Robin Barnslow

The two month vacancy in the students' association's (CUSA) Education Research Office (ERO) has been filled by former Carleton student, Ben Radford.

Radford is currently a case worker with the Ottawa Children's Aid Society. He was selected from more than 50 applicants by a three man hiring committee. The committee didn't arrive at a unanimous choice.

CUSA President-elect Dan Hara and Arts Rep Riel Miller were in favour of hiring Radford. CUSA President Ben Lachance voted against him.

The job, which has been open since Doug Coupar's resignation Feb. 1, starts April 17. The salary was advertised at somewhere between \$700 and \$800 a month plus benefits.

Hara is enthusiastic about Radford's qualifications. He says Radford will bring a wide variety of organization and media skills to the office and add a sense of political maturity.

Radford graduated from Carleton in 1976 with a pass degree in Sociology after five years of part and full time

studies.

He was involved in the organization of the now defunct Student Action Party and ran unsuccessfully in Arts Rep and Finance Commissioner by-elections in the fall of 1975.

Radford also participated in a study of students' civil rights on campus, worked for the Carleton Common Front for the Preservation of Education, and helped organize the unionization of support staff.

Hara wants Radford to prepare a number of summary papers during the summer on the space shortage in the library, summer and youth unemployment, cutbacks, continuing education, and the financial position of the university.

"One of the jobs of the education officer is to provide a background on issues, so that when a crisis arises we can make informed demands," Hara says.

In addition to the research work, Radford sees his role as educating all students. He hopes to educate students through workshops, the New University Government, and show that educational cutbacks are related to broader social issues.

But it's not clear how much time Radford will have free for the political education of students.

Partially in reaction to the resignation of Coupar, Radford's position has become much more defined and closely supervised.

"Radford will benefit from Coupar's resignation because of increased accountability that relieves him from some of the burden of self-direction," says Hara.

Council decided at its last meeting, March 21, that Radford and fellow ERO researcher Barb Bailey should report to council every two weeks on their activities.

It also came up with a list of duties including the monitoring of other groups and organizations on campus, keeping in touch with student labour, government, and social organizations, and media liaison.

They are also expected to answer enquiries from council members and students, advise council on policy, and produce the course guide.

Disarmament assembly demands reduction in defense budget

Gregg Yeadon

A proposal asking the federal government to transfer \$1 billion a year from its defense budget to housing, health, social services, and education programs was passed by delegates at the Canadian Assembly on Disarmament at St Patrick's College last weekend.

About 100 delegates from organizations across Canada gathered at the assembly, co-sponsored by the Carleton University Place Council, to draw up disarmament proposals. The delegates represented 37 organizations ranging from the Halifax Voice of Women to the Vancouver Peace Council.

Delegates proposed the assembly should attempt to enlist the support of the Canadian Labour Congress (CLC) to petition the government to reduce its defense budget.

Other proposals asked that Canada withdraw from all military alliances and that the United Nations oversee a dismantling of both the North Atlantic Treaty Organization (NATO) and the Warsaw Pact alliance of Eastern Europe.

The assembly condemned Canada's proposed purchase of highly-sophisticated foreign-made fighter aircraft because the Canadian-made Dash-7 is less expensive and more practical for Canadian needs.

Retired Major-General Fred Carpenter told participants at the assembly's military workshop that the Dash-7, unlike its foreign competitors, is a good transport jet and consumes less fuel.

Carpenter criticized the Canadian government for what

he considers unrealistic and uneconomic defense policies.

Delegates also passed a proposal asking the CLC to urge the government to stop the proposed purchase of 18 Lockheed jets and to use the \$700 million saving to meet the basic needs of Canadians.

A proposal asking the Canadian delegation to the UN's Special Session, May 23 to June 28, to halt all research, testing and deployment of nuclear

weapons and delivery systems was also passed.

Chairman of the Assembly, Rev. Robert Wright, said he would put his words into action in the next federal election when he will run as the New Democratic Party (NDP) candidate for Welland. He said he would try to convince the NDP to adopt a platform in support of disarmament if he is elected.

Textbook costs up 15 percent next year

Winnipeg [CUP] -- Textbook prices in Canada will probably be ten to 15 percent higher in September, said the University of Manitoba bookstore manager, Helen Garlicki, March 27.

The bulk of textbooks used in Canadian colleges and universities are imported from the United States, she said, and the declining value of the Canadian dollar will mean higher prices in Canada. The Canadian dollar is now valued at 88 cents in American currency.

"We'll have to add whatever the exchange rate is to the price of books when we buy them. Our major buying is in May, June and July so it depends mostly on the exchange rate at that time."

Some expense will be saved, she said, because Canadian distributors already have some books in stock or may have ordered some earlier from the U.S. parent companies

Maud Bones, the Manager of the Carleton bookstore, says she isn't sure how high book prices are going up next year. "One thing for sure," she says, "they're not going down."

"I get the odd letter from publishers saying book prices are going up three, five, maybe seven percent...I suppose when you consider the exchange rate they could go up as high as that (15 percent)."

Elementary and secondary school texts won't be affected because most of them are produced in Canada. The Canadian market is too small and fragmented to permit domestic production of most books and materials used in post-secondary schools.

The executive director of the Canadian Publisher's Council, a trade association, has said he expects a government announcement before summer on a proposal to end import duties on some materials.

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CUSA engineering reps profiled:

Cutbacks produce new awareness in engineering

Phil Shaw

Pete Sametz, Per Anderson, and Phil Rouble were cautious with me. It was an encounter between stereotypes. They're engineering students; I'm an artsie reporter from *The Charlatan*, an arm of CUSA, as well as one of the agents from the media which recently did Carleton's engineering students wrong.

They'd hit the news because of March 16, the day when post-secondary students, staff and administrators across Ontario protested provincial government financial cutbacks. Carleton's Senate closed the university for the day, but *The Charlatan*, *This Week at Carleton* (TWAC), and *The Citizen* all reported that engineering classes went ahead.

In fact, very few classes took place, in only one of the Engineering Faculty's four departments, Mechanical and Aeronautical Engineering. (The other departments are Civil Engineering, Systems Engineering and Computer Science, and Electronics.)

Sametz corrected the reports in a letter to the editor printed in last week's issue of *The Charlatan*, but the damage was done. The erroneous stories had already reinforced the solid reputation of engineering students everywhere: that they are a conservative if not apolitical gang of yahoos interested only in booze, broads, and greenbacks.

Sametz, Anderson, and Rouble do not fit the stereotype. They've broken the professional school mold, where a voluminous workload and intense job-orientation breeds the renowned conservatism. They've been elected to next year's CUSA council as the engineering faculty's student representatives. Going a step further, they helped organize the March 16 protests.

"We were involved in the anti-cutbacks committee from day one," says Anderson. They learned the issues as they went along, including what cutbacks will do to engineering.

Engineering is an expensive faculty to operate, particularly in terms of equipment. It's overcrowded. Fourth year students no longer get their own desk in the building, and some third year core classes are unmanageably large. There is no reason to expect enrolment to decrease. Instead, increases are in Carleton's interest. Engineering students are worth twice as much as arts students in terms of Basic Income Units (BIU), the formula by which universities receive their provincial government financing.

One consideration Sametz says he picked up immediately was that cutbacks would have a profound effect on engineering. Sessional lecturers will be cut. The quality of an engineering education would suffer.



"Cutbacks here are really going to hurt this department," says Anderson. "It's as simple as that. Every five years, professional engineers come in here to rate us to make sure our courses are up to standards and if we lose our accreditation we're screwed. We can't graduate from here."

Anderson, Sametz, and Rouble still have bones to pick with the anti-cutbacks protest, however. People didn't know what the issues were or what was happening. While Anderson and Sametz worked the information tables trying to get signatures on the petition, they gathered many initial negative reactions. Sametz says he got the same kind of reaction wherever he was, in Engineering or in the Loeb building. People said they'd paid to go to class, not to have the university closed.

The stakes for losing a day of classes were higher in some Carleton faculties than others.

"Some students in fourth year mechanical engineering didn't want to take the day off," says Sametz. "Partly they're anti-CUSA, but the biggest thing was that they couldn't afford the time off. They had projects to present and you don't want to stick them on Monday, April 11, when you have an exam on Thursday."

They approached Herbert Saravanamuttoo, chairman of mechanical, asking classes be held. He polled the class. The unanimous reaction was favourable to going ahead and ignoring the Senate directive.

"It was brought up at some of the committee meetings that it was a bad time of the year," says Anderson, "but something had to be done and September was too late. So we decided to go

ahead with the protest."

Many of the students who voted to have class were for the protest, says Anderson. They were caught in the end-of-year bind, however.

Still, says Anderson, "it didn't seem that the members of the (anti-cutbacks) committee went and found out what the opinion of their constituents were, what the general consensus was. They just did it."

Constituency is the key word in these men's concept of campus politics. The platform of "Engineering Action," on which their successful CUSA campaign rested, expressed anger at the "lack of effective representation that engineers have had in CUSA in the past." They stressed the need for feedback to the students who elect the representatives, for communicating the needs of engineers to CUSA, and the

need for a unified voice for engineers on council.

"CUSA does serve a purpose," says Rouble. "But we feel it's isolated now. It's out of touch with the student body. If we asked anybody around campus what does CUSA do, most of them couldn't answer you."

"Some people don't even know they pay their money to CUSA," says Anderson.

How are these engineering reps going to plug their constituency in this coming year?

"We're all going into fourth year next year," says Rouble, "so we'll have our own rooms where we'll be centrally located doing most of our work. We're going to try and make sure the people know where those rooms are. We're going to try to get a bulletin board here (in Room 200, Mackenzie Building, the engineering student lounge) where we can put up some of

the more pertinent facts, things that are coming up on council. On key issues we want to go out to the students. Go to classes, tell them, 'You know, this is what's going on. What do you guys think?'"

"We've been talking about getting a newsletter or newspaper together, too," says Anderson.

"Yeah," interjects Sametz, "there's an idea to have a kind of counter-Charlatan that could come out and we could use it."

"The problem there is," says Anderson, "we don't have the guys who have the time to print it, write the stories."

"(Engineering) is very concentrated," says Sametz. "You see everybody every day. It's easy to get a hold of us. Plus we're going to go on top of that. We've done it so far: just simply going to classes, allowing some kind of feedback, keeping people informed and then hearing what they have to say. That's never been done before." Sametz, Anderson, and Rouble included class room speaking as part of their election strategy.

"We believe in a constituency thing. We believe that that will solve a lot of problems at this university in general," says Sametz. "(In engineering), you don't have like 5,000 arts students voting for ten arts reps (for CUSA council) and that you have never seen and never will see. That's not representation."

"The way I understand this whole thing was set up was faculty representation. That's what happens (instead) and what we really hate is we get accused of being parochial, narrow-minded viewpoint, you're only out for engineers. Well, hell..."

"That's who we're representing. What do you expect from us?" says Rouble. "It's not as if we're going to go up on council and start saying we as engineers want this, this, this and this and we don't want to listen to any of the other garbage. We want to listen."

"We've got a broader outlook," says Sametz.

"We have to remember who we're representing. The problems that do involve engineers are the one's we're going to give priority to," says Rouble.

Sametz, Anderson and Rouble are a team. They talk through each other, not so much interrupting as supplementing each other's words and opinions. Anderson is a bit hesitant, Rouble, pleasant and articulate, Sametz, forceful and given to counting off points on his fingers.

Their voice will be something special for CUSA. They're committed to the type of political action which has vitalized council for the last two-and-a-half years. Yet, they're also interested in fighting CUSA's establishment isolationism. Engineering anger will not be expressed weakly in CUSA next year.



Students must borrow more money before receiving grants

OTTAWA [CUP] — The federal government has introduced legislation which increases the amount of money students will be forced to borrow before they receive grants.

Bill C-37, an Act to Amend the Canada Student Loans Act, was introduced March 22, indicating the government has decided to proceed with controversial changes which the National Union of Students (NUS) and provincial and regional student organizations have criticized as regressive.

The bill calls for the assessment of students' needs on a weekly rather than the current yearly basis, and increases the maximum amount borrowable to \$70 per week.

Since the last loan ceiling increase in 1975, provincial governments, which fund the grant portion of student aid, have had to absorb increases in the assessment of educational costs.

The loan increase restores loans to roughly two-thirds the amount awarded under aid programs.

Despite increases in the amount a student must borrow each year, the bill does not change the lifetime maximum borrowable figure of \$9,800, which has remained unchanged through the last few ceiling increases.

Aid programs until the mid-1970s assumed seven years of study in calculating the lifetime maximum. If that principle were retained with the proposed changes, a needy student in a professional faculty could be expected to have to borrow as much as \$20,000 to complete her or his education.

NUS suggests the criteria was changed because \$20,000 is an "outrageous figure. Even the most anti-student politician would have to say something," says NUS executive-secretary Dan O'Connor.

"If the seven year rule of thumb were maintained the madness of what the government is doing in student loans would become clear. They don't dare show their hand and bring together their changes with the principles of the aid programs established in the 1960s."

The new bill also proposes giving much greater powers to aid officials in the areas of conditions for receiving and repaying loans. If approved, this would permit the government to make changes without "going public."

There are some positive measures in the bill, such as a proposal to drop a clause requiring "satisfactory scholastic standing" before students could become eligible for loans.

While the requirement has been ignored in practice for some time, the change reflects opposition to a trend in some provinces, such as Alberta and Nova Scotia, to use the loan system as a back-door academic standard.

O'Connor says this is "inequitable since it applies only to students who can't afford to pay the costs of their education themselves."

Student organizations were predicting the government might not go ahead with the amendments because opposition debate would take up parliamentary time, which is scarce before an upcoming election, for a measure not considered a priority for the federal government.

But many provinces have proceeded with changes in their aid plans which are conditional on the approval of the federal loan changes.

The secretary of state, John Roberts, the minister responsible for student loans, had hoped to push the legislation through without major debate, and had gone so far as to issue an information brief which claimed that student organizations approved all the changes.

A brief leaked March 2 was the first notice student associations had received of the loan increase. Ministry officials back-pedalled when the organizations made their opposition known to opposition politicians.

Roberts was also caught trying to change the record of parliamentary debate in Hansard when he mistakenly told Parliament, March 16, that the new legislation would include provisions which would not require graduating students to start repaying loans until they had found a job.

The existing loan act requires students to start repaying six months after graduation, and Bill C-37 does nothing to change that.

Fall cards invalid for summer library use

Donna Tranquada

Students staying in Ottawa this summer can use their student cards at all campus facilities except the library.

The cards issued in September are valid for summer visits to the Unicentre's games room, The Pub, Rooster's, and the athletics complex, says Sam McAdam, Supervisor of Student Accounts.

The Assistant Librarian, Verma Wilmeth, says at an unknown "cut-off date" the numbers on the back of the cards will be erased from the library's computer banks.

Withholding marks is the normal sanction the university applies against outstanding bills, including those for lost overdue books.

However, once the marks are out, the university is powerless against violators unless they return the next year.

"In the past, students leaving for the summer or forever, would sign out books at the end of the term and we'd never see them again. We lost a lot of books this way," says Wilmeth.

Students taking summer courses during the summer will be issued a student card, which can be used in the library.

For anyone else, it will take a letter from their department requesting permission to be issued a library number.

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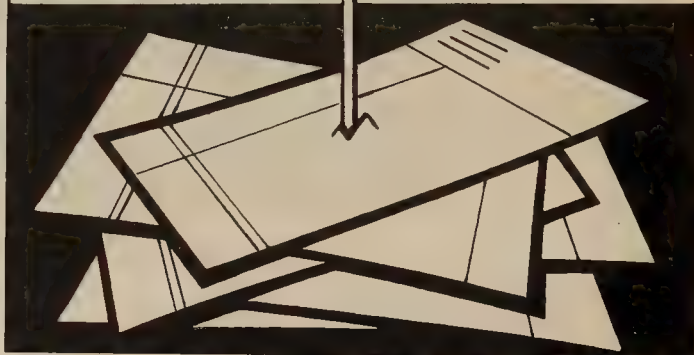
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EDITORIAL NOTES

letters

Common misconceptions regarding l'affaire Uren

Letter to the editor

I want to commend Terry Brodie on writing a balanced and well researched article on Philip Uren's resignation. It is a welcome presentation of fair reporting on this matter.

I wish that I could likewise salute Wayne Hunter's impulsive reaction in his lengthy letter to the editor in the same issue. However I can't. Although his letter deserves a brief blunt reply, it brings up some common misconceptions and erroneous perspectives on the whole issue. Moreover it is a shoddy piece of research with naive policy recommendations.

Mr. Hunter, a part-time student who spends very little time at the School, was neither involved in any of the open student discussions and meetings on this matter, nor aware of any of the facts and opinions presented in these discussions. Nor was he in attendance as were over 30 students at the Faculty Council meeting which voted on the censure of Mr. Uren. Nor do his views represent those of the majority of the students at the School. As a student of international affairs his response indicates a deplorable lack of understanding of the complex issues involved within the school, the university, and in international politics. Perhaps by focusing on one of the central issues which has not been clearly presented in previous reports on this matter I can elicit a better understanding of the issue and its outcome.

One method the South African Government lobby in Canada uses to solicit both support and legitimacy for its regime is to provide expenses-paid trips to South Africa for well-connected individuals with particular political views. The operations of this lobby in the U.S. is well documented. See Africa Report Nov-Dec 77 for example. Such trips are not free lunches nor apolitical. The payoff for South Africa is positive. Public statements by these individuals over South Africa radio, in no way a neutral medium, and the South African Press can often be construed by listeners and readers as supportive of the South African regime. Your astute reporting (Charlatan, Mar. 10th) picked up one such statement; A Nigerian national newspaper heard Philip Uren over South African short-wave radio say that he disagreed

with mild anti-apartheid move by the Canadian government. I doubt that he was introduced on the radio as just Philip Uren, free individual, but Philip Uren, Director of the Norman Paterson Centre of Carleton University. Although when in Canada Uren claims not to support South African policies his comments in South Africa on the other hand could be interpreted differently from his intent, particularly in black Africa where apartheid is a very strong emotional issue. In this context I doubt whether the Nigerians give a damn whether Canada's position is "moral posturing" or not. But the South Africans do. Uren's doubts expressed over South African radio are part of his "payment" for the trip.

In response to Uren's actions the majority of the students felt that the payoff to the School, its faculty, and the University was negative. Sometimes admittedly the payoff from such international trips is positive for the School, but in this case the students had more evidence to justify their opinions than "a scare tactic based on cheap sensationalism of the facts". I have outlined above only one of the reasons why the students submitted a letter signed by 32 students requesting President Oliver to accept the resignation Mr Uren had already submitted.



We didn't have to "call for his resignation" as Mr. Hunter said we did.

Ultimately Mr. Uren's trip was a question of morality and politics as Mr. Hunter suggested and accordingly he recommends a more objective assessment of such affairs. But where will Mr. Hunter find his "impartial committee" to judge a political event. In our society we attempt to use majority votes, not "task forces" to decide on such issues. Sometimes people

get hurt in the process, even in our society. Politics isn't always first-class travel.

I hope at the same time I've laid to rest the spurious academic freedom argument, the sort of nonsense compounded by tunnel vision that the editor of the Ottawa Journal wrote in his lead editorial on this very issue on March 28th.

For his part Mr. Hunter appears unfortunately divorced from the political realities within our school and within our

society and their links with the outside world. Mr. Uren, for his part, acted honorably by resigning. I suggest that Mr. Hunter reconsider more seriously his position on this issue before he agains brands people "irresponsible" or decisions "contemptible".

Robert J. Mitchell
School of International Affairs

600 words

Cutback successes listed

7,000 students (and faculty and staff) demonstrated at Queen's Park three weeks ago, calling on the province to end cutbacks, improve the student aid plan and take concrete action on the unemployment crisis.

The demonstration was an overwhelming success—first because it drew the largest number of students in the history of English Canada—second, because it has forced the Davis government to take our demands seriously.

Even Globe and Mail columnist, Norman Webster, called on the Minister of Colleges and Universities to "try

listening to them. He (the Minister) might even learn something."

The demonstration represents an important step in the fight to get a quality post-secondary education accessible to all those who can benefit from it. It is no more, or less, than that.

The fight against cutbacks did not begin March 16, 1978. Students and their elected representatives began organizing against provincial policies with the formation of a province-wide federation in May 1972, and the launching of a tuition fee strike in January 1973. Since that time during

provincial election campaigns, in meetings with ministers, through mass lobbies, petitions and campus protests, students have tried to change government policy.

We have been partially successful. An early student demonstration—January 21, 1976—helped prevent immediate implementation of the proposed 65 percent increase in tuition fees. Constant student pressure has compelled the province to consider actual summer earnings under the new student aid plan next year.

The March 16th demonstration continues the series of

efforts to change provincial policies. But it would be naive to think that this single protest will bring instant changes. The same approach that helped make the Queen's Park rally a success—co-operation between faculty, staff and students—must be strengthened in the coming months.

Over the summer the OFS executive will be meeting with the executives of the provincial faculty and staff organizations to explore ways of co-operating at the provincial level to preserve the quality of education in Ontario.

continued on next page

Sexist debate:

"I was there"

Dear Sirs

I was present during the discussion (or part of it) on whether to run Mr. Cirka's nude. You may remember my opinions, but obviously this paper's readers can not, and so I set them out here.

In his article Mr. Cole says, "the photograph represented the perpetuation of a tradition of art, born in the Renaissance, which objectified women and came to see them as a form of capital." In the way he has written it, Mr. Cole seems to be denigrating the whole tradition of the nude in visual art. I presume this is not true. He also fails to acknowledge that this nut of "wisdom" is not quite his own, but has been adopted from the views of art critic John Berger on the subject. (I feel I can say this as I was in the same class as Mr. Cole where we say "Ways of Seeing", in which Berger expounds his views.)

I assume that in fact Mr. Cole would adhere to Berger's viewpoint that most paintings in the tradition of the nude (until perhaps the turn of the century) which are regarded as fine art pose the female subject so that

the image of her body can be enjoyed and vicariously possessed by the male viewer. Berger does note exceptions to this trend, as in a portrait by Rubens of his young wife.

What Berger cites as the defining characteristic of the sexist picture is that the female body is on display for the male viewer.

In Cirka's picture, the lines of the two legs draw the viewer into what lies between them, i.e. the woman's genitals. If the picture shocks, it does so because there are no doubts about what we see.

But is the girl in the picture "on display"? After what I have just said, the question may well seem naïve. But it is still best to ask it.

I find there is enough concern with abstract form in Cirka's shot to say that he is concerned with the body just as "object", rather than "sexual object". Decidedly, the picture allows those who wish to view it in this light to do so. But for that matter, they can do the same with Ruben's nude which Berger praises so highly.

Peter Rosenberg

Information Carleton begs for relief

Dear F

As the of Information Carleton, we would like to bring to the attention of all members of the university community, the fact that as of May 1st, Information Carleton (on the 4th floor of the Unicentre) will be closed due to financial cutbacks.

Because we are exposed to the vast array of requests for information that are received daily, concerning all sectors of the university, we are certain that this service is absolutely invaluable to both the efficient functioning and the public image of Carleton University. It is inconceivable that an institution as large and as diverse as Carleton could exist without the fundamental service provided by a central information desk.

Among our many and varied functions, we are the first to open and the last to close (8:00 a.m. - 9:00 p.m.), providing academic and administrative referrals, university events information, and entertainment and educational activities information in the greater Ottawa community. We also supervise the Rides Board, and the Public Notice Board on the 4th level of the Unicentre, provide exam and class schedules, club listings, and poster stamping for all organizations within the university.

Although blame cannot rest with Norman Fenn, Dean of Student Services, for having been forced to cut Information Carleton from his budget, we feel that the concern of all members of the university community should be immediately directed to the administration, who are capable of

making budget reallocations. Join us in expressing this concern by signing the petition at Information Carleton. Your service is not only being cut-back, but is being cut out.

Stephen Latte, coordinator,
Sue Corlett,
Brian Cowan,
Anne-Marie Rose,
George Duck,
Cindy Bowman,
Katie Edighoffer,
Carolyn Szostak

600 WORDS

continued from last page

We will also be approaching the Ontario Federation of Labour and the opposition parties in the legislature to enlist their support. At the same time we will continue to meet with the government, exploring all avenues to stop the cutbacks.

At the campus level, our members have decided to continue to work with faculty, staff administrators (where possible) to resist all cuts in services and to insist on an open and democratic budget process.

OFS will decide what specific further action is necessary at its annual general meeting this June at Guelph. However, unless there is a significant change of policy on the part of the government in the coming months it may very well be necessary to come to Queen's Park again. Only, this time with even greater numbers.

Miriam Edelson
Ontario Federation of Students
Chairman

un-classified

Three senior Engineering students from the University of NB require a 2 or 3 bedroom furnished apartment for the period of May 1 - Aug. 31-78. Utensils and linen preferred but not absolutely necessary. Proximity to bus route essential. Please send phone number and other pertinent information to: Craig Maskell, Box 94, Harrison House, UNB, Fredericton, NB, E3B 4Z1.

Two other persons to share 3 bedroom house May 1-Sept 1. \$72 per month and electricity. Off Bronson and Queensway. Call Doug, Lynn, or Gill, 236-8791.

For Sale - one Italian Provincial, seven-foot long beige couch in good condition; one desk, painted blue; one single bed - best offers. Call Darlene at 235-2626.

The Lost and Found Section of the Department of Security Services is holding numerous articles of clothing, jewellery, calculators, eyeglasses, books etc. These may be claimed upon presentation of ID at the Patrol Office, Room 203, Administration. Unclaimed articles will be disposed of at the end of the current school term.

1975 Duster - excellent condition, 35,000 miles - steel radials. Safety checked, new battery. Call Mark - 225-1734 or 224-7270.

Furnished Room - \$90 per month, available immediately or May 1. Walk to Carleton and main bus routes. Ideal location for summer. Share kitchen. 235-2104.

An affectionate, personality-plus, ginger-coloured, long-haired, yellow-eyed Tom Cat who has been grievously persecuted - being forced to fend for himself in the cold, cruel streets of Ottawa, is in dire need of a home. (The Euthanasia Dept. of the Humane Society will be his next stop). Interested cat-lovers with space in their hearts and homes please call 733-2697.

Sock'n'Buskin is looking for suggestions for shows to be put on next fall. If you have an original script, or just an old favourite, you would like to see produced, please submit it to the Sock'n'Buskin office under Theatre A, Southam Hall

For Sale - 3-4 size (56) inch box spring and mattress. Good condition. \$35. medium size dresser with mirror, \$40 phone 236-6329.

For Sale - Brand new pair Scott ski boots, small lower with "2" upper. Fit sizes 5 1/2 - 8 \$175 Andrea 563-1996.

For Sale - '74 Vega, Automatic, new brakes, \$700. 237-0952 after 6.

The Muslim Students Association of Carleton University organizes Friday Prayer gatherings at 12:30 pm. Room 209 Commons Bldg.

Wanted: Chaperone to sleep overnight with family of four aged 11 - 16 years while parents away from May 5 - 14. Must be present from approximately 9 pm to 7 am each night. Will pay \$100 total Phone 521-1379.

Help Wanted - student summer employment. There are openings for students to sell cut flowers in the Ottawa area. For further information please call 9:30 - 4:30, 233-2682.

Apartment to sublet - May 1 to Sept. 1. \$179 per month - 1 bedroom, Riverside Park East. Access to Carleton. Lease can be renewed in Sept. Call 521-8202.

People needed immediately for a visual signal detection experiment in the Psychology Dept. at Carleton U. Participants will be paid. For further information and appointments phone 523-4407 evenings or go to A 407 Loeb.

Rideau River Anthology, a collection of poems by students at Carleton is on sale at the Bookstore. Price is \$1.00 and more than worth it.

THE CHARLATAN

...is looking for creative, talented and dedicated students interested in filling the following Editorial positions:

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Preference will be given to those students willing to work on the three summer issues. Honorariums included.

**Forward all applications to:
Jacquie McNish, The Charlatan
531 Unicentre
or call 231-4483**

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TO AUDITION, OR FOR FURTHER INFORMATION, CALL / WRITE THE DEPARTMENT OF YOUR CHOICE.

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FILM — 226C Administrative Studies Building, (416) 667-3244.

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YORK UNIVERSITY, 4700 Keele Street, Downsview, Ontario



Summer Accommodation

The **Ottawa YM-YWCA** is now accepting applications for residence for the summer of 1978. For long-term residents (adults 18-25 and students; minimum stay six weeks) the rate is \$30.75 per week for a single room with communal bathroom. Rooms with private bath are slightly higher.

The "Y" is a comfortable, convenient place to live. Linen, towels, telephones, and coin-laundry facilities are provided. Long-term residents have the use of small kitchenettes; a cafeteria, located in the building, is open seven days a week. Residents may use the pool and recreational facilities during open periods and may join continuing education classes at reduced cost.

The **YM-YWCA** is centrally located. It is within walking distance of the Parliament Buildings and within four blocks of most local and express buses.

For further information, call Mrs. Doris Hall at 237-1320 (ext. 217,218).



The Bank Street state of mind

Stephen Cole

When you're alone and life is making you lonely you can always go to Bank St.

While it doesn't have the across-the-tracks, déclassés charms of Hull, or the mixed drinks, salad bar chic of the Rideau St. marketplace, if you have more time than money on your hands and are fairly indiscriminate in your spending habits for both, there exists, on a stretch of Bank St. no more than two traffic lights long, the cheapest way in Ottawa to get from supper to bedtime.

If the line of least resistance between plate and pillow leads you to drink, this stretch, from the Ritz Hotel (352 Somerset West, on the corner of Bank), to the Rialto (413 Bank) offers several choice watering holes.

The Ritz in no way resembles the edifice Fitzgerald once compared to a diamond. The clientele in the ladies and escorts section consists of sweet old ladies with pinched apple-doll faces and slow moving gentlemen wearing striped pants hiked over the waist in ill-considered defiance of bulging bellies.

The men's only section is frequented mostly by old gentlemen. The later the evening gets the older their stories become. What starts off at 8 as an angry discussion of Trudeau's bilingualism policy, becomes, by midnight, a solemn, head shaking exchange on pre-expansion hockey. The men smoke cigars. There are panhandlers. Sometimes one of them will come over, all sad and defeated by life, and grab you by the shoulders. "Kid," he'll say in a voice crushed by loss as if by an anvil, "Don't get married too late." Then he'll ask you for money for a beer. There's always a couple of stray young guys in here, too: impressionable Holden Caulfield types looking to soak up experiences to plump up that first novel. They don't drink half as much as the old guys.

Beer here is cheapest on the strip at \$1.15 a quart. Last call usually comes at 11:30.

There was a time when midnight usually saw a herd of as yet unsated drinkers weaving uncertainly across Bank St. from the Ritz to the Alexandra Hotel. No longer. The Alex, once a place where middle aged punks (they all looked like Ward Bond) went to vent their frustrations, is now a place where their children go to do time on a

Friday night.

The Alex is divided into three sections that cater to thrill-seekers of various stripes. There's an amiable folk lounge with comfortable chairs, populated by amiable people living comfortable lives. There used to be a bluegrass-country section that attracted enthusiastic camp counsellor types; But there aren't a whole lot of those around—so they turned it into a topless bar. Then there's a disco frequented by 18-22 year-olds. It exists as evidence that high school can properly be seen as a state of mind. Small girls with Philadelphia Flyer T-shirts and jeans, and guys wearing leather vests go there to drink a lot, dance some, drink some more, go to the bathroom occasionally and drink more still. They invariably end up outside when the place closes (around 1 a.m.) arguing over who's going home in who's car.

There's one more bar in this stretch: The Hitching Post, Ottawa's Grand Ol Opry. For a small cover charge you're able to catch valley acts the likes of The Family Brown.

If you ever wondered what happened to the tall, quiet red-headed girl who always sat at the back of your every high school class, wonder no longer—she's here. So is her off-duty policeman husband. So too, probably, are a couple of valley cowboys. But the atmosphere here is not rowdy. A majority of the clientele are couples very five to eight years into marriage.

If drinking isn't your cup of meat, this stretch of Bank St. houses what purports to be Ottawa's biggest entertainment value—the Rialto.

The Rialto runs triple bills that run consecutively from noon til midnight. For those who missed it, Ottawa's biggest entertainment value Wednesday was Touch Her Flesh, Erika One and Pleasure Machine: all for one dollar.

Sometimes, however, they luck into something decent. Taxi Driver, for instance, played there a short time ago. Check your paper.

There is also a bowling alley, pornographic bookstore, a few sleazy restaurants and the ultimate Bank Street diversion: Frank N' Fries, a pinball arcade, fast food place that serves great french fries and pogo sticks. You can pig out here after hitting any of the aforementioned bars or amusement areas.

Photo by J. Kempf



Rosemary's Babysitter

A particularly randy performance with an A-1 nymphete earned film director Roman Polanski bad reviews. When the scene changed to a courtroom, Polanski was tried and found guilty of illegal sexual intercourse. Roman quick cut to Paris, where there are no extradition laws. Is the life of a Humbert Humbert safer in the city of light and last tangos?

Fifty ways to beat your lover

Carol Hargis tried to solve her family's financial woes by murdering her husband and collecting the subsequent insurance premiums. But getting rid of husband David proved more difficult than shaking a drunk at a party (or something like that). She first tried to hire a neighbour to run David over as he left their apartment. They couldn't agree on financial terms, however. So then she decided to let loose their tarantula (it is perhaps important to note at this time that these people are from California) in the ol' conjugal bed one night. The tarantula unfortunately, or fortunately (depending on who you're cheering for) wasn't loaded - no poison. Soooooo Mary, a friend (not a David's apparently) bought some real poison and stuck it into a pie. But the pie became discoloured and David declined the offer. Carol and Mary then tried to kill him by disconnecting the breaks of his car; putting an enormous amount of acid (the Jefferson Airplane kind) in his french toast; putting a toaster in the shower; putting bullets in the carburetor of his truck; shooting a bubble into his veins with a hypodermic needle; putting ten downers in a can of Coors. But nothing worked. So they tried something a little more traditional: budgeoning. They bashed him over the head 14 times with a crowbar while he was asleep, wrapped him in a bedsheet and carted him 35 miles away and dumped him into a riverbed. They then returned home and phoned the police. Thinking they were on hold the women openly discussed the murder. A big mistake. The phonecalls are routinely taped. The women face life imprisonment.

Bregman, 41 Water St. ed their 40th wedding pri 1. They have just my Haven in Orlando, said they enjoyed and plan to retire to Bregman retires. The brat home" between 4 who wish to help mark i. April 8.

award In Spectator who kept ine weekend to delete from a Wizard Of Id beweeekend section.

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It's better in the Bahamas

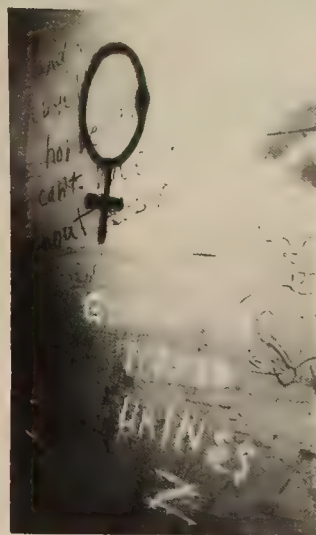
CUSA election officials disqualified incumbent Arts representative Isa Bakker for violating campaign rules while Bakker was vacationing in the Bahamas. Her beau, Arts Rep Riel Miller, engineered a constitutional committee which restored Bakker's candidacy. Chief Electoral Officer Dan Perley, who hates the happy couple, added the incident to his list of things to be remembered when he takes over.



It's a boy!

He ain't heavy, he's my source of heat in the winter

A 308 pound Minnesota man caught on fire when lighting a cigarette. Several observant bystanders pitched in to pat out the blaze.



Clean up your womb

Susan Shaw, in a Sept. 30 letter to *The Charlantan*, commented on the then raging sexism in the tunnels controversy: The tunnels at Carleton represent a womb symbol, albeit at the unconscious level. The sexually explicit paintings are ...a subconscious attempt to regain the lost security of the womb."

the birth of symbol

girls: n lately? Feeling at you may is a mild case Not to worry. of changing n equality dity (and vice illus is making s a powerful ymbol. Maybe the plex is about to wn. ou're waiting, ok at the t set of



A Blow Dryer is Only a Tool

John Travolta's white blow dryer in Saturday Night Fever is only the latest in a filmic tradition. Magenta fingers a blow dryer in *The Rocky Horror Picture Show* while watching Rocky perform with Janet, Hal Ashby built a whole film, *Shampoo*, on the blow dryer, and word has it that Joan Baez does something to one in Bob Dylan's new film, *Renaldo and Clara*. If John Travolta was black, his blowdryer would have been bigger, of course.

It's hard when I think of the Bay

The Citizen blew the cover off part of Ottawa's underground last week when it revealed the Hudson's Bay Co. has been sneaking up electronically on the special customers who frequent its Rideau Street store's fourth floor men's washroom. That location is one of Ottawa's gay pickup spots. Security officials, who have a "free hand" in these matters, used small TV cameras to survey activities there. Monitors were watched 'round the clock and when homosexual acts were "spotted", a security employee was dispatched to apprehend the individuals involved. Officials disagree on how long the cameras snooped. One says tapes were kept. The head of security ordered the cameras removed because "we just don't believe in doing it that way."

Warning: the surgeon general has determined jockey briefs are dangerous to your health

Dr. Johannes Clemmese, a cancer expert and director of the Danish cancer register, reports more and more Scandinavian men are suffering from cancer of the testicles, possibly caused by wearing undershorts too tight. Clemmens says tight underwear, by inhibiting the normal heat-control mechanism of the testicles, could be a factor in promoting cancerous growths.

This operation was brought to you by snap-on tools

Late last year in Atlanta, surgeons gave a young man his penis back after it had been amputated in an act of vengeance. The 20-year old victim, a native of South Carolina, was attacked by his girlfriend's estranged husband, who cut off his penis with one slash of a butcher's knife. The member was kept on ice during the six hour trip to Atlanta's Emory University Hospital. There, six surgeons spent three hours joining the organ's vein, two arteries, and two nerves. When the man was discharged a few weeks later, he already had erectile function back and was feeling "very comfortable," according to the chief surgeon.

Just think - if we were all born in cold swimming pools we'd all be women

Dr. William A Van Niekerk, a South African obstetrician says that doctors can't afford to waste time in determining the sex of a newborn child. "For the doctor to say 'I don't know yet or I'm not sure is very damaging to the child's sense of sexual identity. Dr. Niekerk has a plan, though. Size of the visible genitals, he says, is the key. "If it's small, say it's female. If in doubt, say it's female." His reason: the size of the penis cannot be increased by surgery or any other means but it is possible at an appropriate time later in the child's life to form a vagina.



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Billy Joel - Stranger
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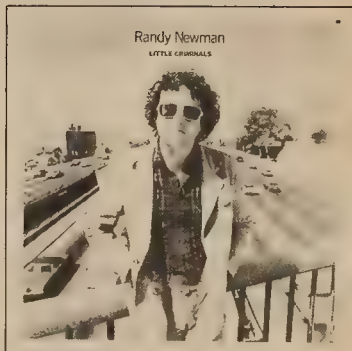
Genesis - And Then There Were
Three - WEA 4⁴⁴



McCartney - London Town
Capitol 4⁴⁴



Saturday Nite Fever
Polydor 7⁹⁸



Randy Newman - Short People
WEA 4⁶⁷



Jimmy Buffett - NEW - Son of a
Son of a Sailor GRT 4⁴⁴



Supertramp - Quietest Moments
A&M 4⁶⁷



Maria Muldaur - Southern Winds
WEA 4⁶⁷

We want to be your Record Store

Everyone wants to get into this man's pants

Jaquie Miller

Once upon a time (last February to be exact), an Ottawa design company named Cream created a new pair of pants. They were just a little different from all the other pants in town. The fitted waistband and two little pleats on each front side made them snug around the waist, yet loose and flowing down the leg. The material, in driftwood brown, navy, military green, steel gray and black, was a light, cool cotton drill that became soft after a few washings.

At first no one noticed the new pants with the unfamiliar Cream label among those endless racks of Levi's and Howicks. The Cream were lonely. Then a few brave and adventuresome consumers with \$26 to spare bought a pair, and when other people saw these pants walking down the street, they wanted a pair too. By last September the pleated pants had caught on, and the Cream Co. was very happy. People said the pants were comfortable and slimming, dressy enough to wear to the disco, but casual enough to wear on a hike.

Then Cream started making the pants in wide wale corduroy for the fall, and a few months later went into denim. A new design was worked up, a modified work pant with a button self-tab waistband and back patch pockets. Cream called it the hunter pant. And the Creams became so popular that they started selling them to stores across Canada. Cream's account book grew fat, and that made the company even happier.

The biggest surprise in this story is it happened in Ottawa, a town that's not even a contender in the trend-setting biz and has virtually no textile industry. But what makes this capitalist fairy tale interesting is its hero, the designer behind Cream jeans.

Isaac Farbiasz, a 30-year-old biochemist with no previous design education or experience, designed the first pair of pleated Creams in February 1977. He's diminutive, has black curly hair and a beard, and like all good guys, is a little shy about his talents and successes.

"I'm not really a designer," Isaac says with a slow smile. "I guess you could call me a stylist. I use a basic design for all my patterns. We found a niche in a kind of semi-dress jean, and it's good for us."

Isaac says finding your niche is the key, but a little timing and luck don't hurt either.

"We got into the pleated pant at the right time," he says. "People were ready for that loose, soft look. Annie Hall has done a lot. A few people who were into that kind of fashion bought the pants." But Isaac can't tell you how he knew it was the right time. "It's synthesis," he explains half seriously. "You have to look a little bit further ahead. We've had a history of going into things being a little bit too visionary."

"That's right," adds Colin

another cigarette.

Seeing people wearing the pants he designed is a very satisfying experience, Isaac says.

"It's really a rush to go from original concept to finished product," he says. "The first time I saw someone walking down the street wearing my jeans I nearly hit a lamppost."

The customers seem to be getting a kick out of the finished product, too. Cream jeans are sold at most of the major jean stores around town, including Slack Shack, Starship and The Bay.

"It's our number one pant," says Elaine Compton, manager of Starship, wearing a pink t-shirt with Cream written in red letters across the front.

"We sell more Cream jeans than any other in the store. The fit is good and the fabric



Genge, Isaac's partner in Cream. "Why just this morning I looked at one of Isaac's designs and said nope, too visionary." They both laugh and Isaac passes Colin the tobacco to roll

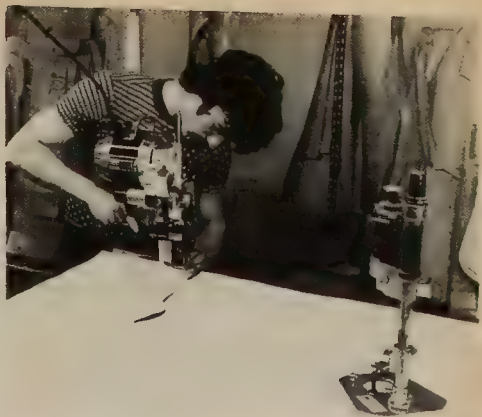
comfortable. If a customer buys a pair, they usually come back and buy every colour. It's amazing," she says.

Sales are not going as well at Slack Shack, especially with the Cream's new pleated wrap-around skirt. The skirt sells for around \$26, the denim pleated pant, around \$28, and the other pants, around \$26.

Isaac readily admits they're expensive, but grins, "They're really nice."

Whatever the reaction to the finished product it's necessary to break into the design world with the concept first, and that isn't always easy.

Although as a boy, growing up in Toronto and New York, Isaac was always very aware of fashion — his father was a tailor, his mother a seamstress — Isaac didn't try designing until four years ago when he came to Ottawa after com-



pleting his masters degree in developmental biochemistry at Hebrew University in Israel. It all started with a sheepskin coat...

"Before I left Israel I figured I needed a sheepskin coat," explains Isaac. "I met this guy at about the same time, and we got this sheepskin coat together. I designed it and he was going to make them. So I brought a sample coat over and sold lots and lots of these nice sheepskin coats. And boy did I get screwed," he laughs. "He sent me short sleeve sheepskin coats. For Canada."

Although the sheepskin coat deal bombed, it inspired Isaac to fool around with other designs during his first two years in Ottawa, while he worked as a research assistant at Carleton and then as a stereo service manager at Treble Clef.

"I showed some designs to somebody I knew that owned a boutique in the Promenade and she flipped out and wanted the whole bunch," says Isaac. "And that led to an introduction to the guy next door..."

Introduction led to introduction, and Isaac's designing career was underway.

"That's how these things work," he says. "If you're open to it, they kind of bang, they happen. I wasn't looking for it, but it just seemed like a natural direction to go in."

This led to the beginnings of what was to become a "sustained relationship" with S.C. Walker, a workwear manufacturer on Beech Street and the third partner in the Cream Co.

After a brief detour to Montreal for a year-and-a-half working as a buyer for a major jean manufacturer in Montreal, Isaac returned to Ottawa to work as a commissioned salesman for Walker.

By this time Genge had returned from his own detour to B.C., and the two decided they would be partners. In Sept. 1976 they formed Cream.

"We have an incredible amount of flexibility," explains Isaac. "Walker doesn't have too much of a say in what we want manufactured, unless we want to do something dumb. Then they would advise us against it, but sometimes we do it anyway."

Competition in the jean market is fierce, and if

something sells you can bet there will be dozens of copies instantly.

"It's called knocking off, getting ripped off," says Isaac. "But it doesn't hurt you to be knocked off if the people know who you are in the first place. You establish your name and your market, and no one can really touch you. We feel pretty confident that even though our deliveries could be a lot better, our customers will stay with us, and wait for the pants."

Financing was a problem for Cream, as it is for much new business in Canada. Loans for business ventures are very difficult to get here.

"Unless you already have money you can't borrow any," says Genge. "Until your business shows a profit, the banks won't look at you. We haven't gotten any money from a bank yet."

"S.C. Walker is our bank," explains Isaac.

Another headache is defective fabric. If things go wrong, Cream accepts the pant back.

"We get some back that are really unreasonable," says Genge. "They're worn out in back from dragging on the ground, salt stains and holes all over the place, coffee poured all over them..." He grins ruefully. "Defective in manufacturing..."

But seconds are good news for budget-conscious shoppers. Right now Isaac and Genge are selling them to the public for around half-price at the warehouse they just moved into at 955 Gladstone Ave.

Isaac talks animatedly as he fingers the new fabric samples. He's trying out a new soft flannel and very lightweight corduroy for the pleated pant and looking at more colours for fall.

It's too soon to tell whether the Cream story will have a happy ending. So far, they're the underdog and they haven't been trampled by the huge design manufacturing companies. Cream jeans might put Levis out of business someday, or turn into last year's forgotten fad. A lot depends on our hero.

Isaac says he loves research and would like to get back into biochemistry sometime, but for now he's happy in the designing field.

"After all, it's not that different," he says with a smile. "Genes and jeans."

Photos by J. Kempf

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For further information contact:

Mass-Communications Program Co-ordinator
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HOMES OF THE SEASON

Alas, as the marsh gas slowly begins to waft from countless playgrounds, many unnoticed student homes (among other things) peeked out from under the melting snow. Home of the Week editors decided to do some spring cleaning for the last edition of The Charlatan, and came up with this spectacular selection of homes.



Apartment 7, 206 Laurier

Patrick Morton described his Laurier home to us as "a schizophrenic intellectual paradise, with four precocious plants and books, thousands of books." Well, a brief visit chez Patrick confirmed this. His books showed us around the place, and are all excellent conversationalists. And that about covers it. Book. Covers. Get it?



Apartment 5, 305 Waverly

Since Peter Lennon is aiming at a PoliSci degree, perhaps his Waverley apartment can be considered a political statement. Or maybe it's merely his way of coping with the fact that he can't stay at CKCU 24 hours a day.



608 Noble Crescent

One least expects to find a student dwelling in the jungle of front lawns and two-car garages that is Suburbia. But way out on Noble Crescent, five Carleton students and a dog live in peaceful harmony. The Noble Nights are Cathy Pierson, Bev Dorman, Joan Trew, John Pierson, Francisco Rodriguez, and Noble (that's the dog). Amazingly, they've retained an acceptable standard of messiness in the heart of what neat is all about.



Bev, John, and Cathy try explaining to Home of the Week photographer J. Kempf what they are doing in their living room with a moose, a dog, and a bear.



To satisfy their hunger for news, the Noble Nights subscribe to a daily refrigerator.



The Noble Nights can hardly wait for the 16 pink ceramic flamingos to appear on the lawn when the snow melts.

Apartment 3, 152 Glebe

Journalism students Michel Cormier, Clyde Graham and Peter Howell have set up a press club of sorts on the third story of this fashionable Glebe redbrick. If your laundry is wrinkled and you want to look especially good, give them a call.



While lonely Peter looks despairingly off into space, Clyde reads the personals to him. "Here's a good one: blonde, nine feet tall..."



Peter, reportedly the tallest student on campus, shows why this was the only house in Ottawa for him. Good thing the centre drapes are drawn.



Michel was baffled when he returned home to find his desk had been transformed into a carpet.

Photos by J. Kempf

One thousand, two hundred and twenty-eight words are better than one picture. Deb K. Martens of 446 Cambridge Street exceeded the proverbial 25 words or less by 1,203 words or more. Here is her submission to Home of the Week, entitled A Visit to 446 Cambridge.

446 Cambridge

The long narrow hall leads to the kitchen. I'll take you past the living room - nothing of interest there. Straight on to...

Our guest chamber. Opening the door with a flourish, I watch to see your delight. Dark, you say? Step right in. No - don't. Christ, you almost fell into the pit. Here, I'll turn on the light. The stairs look rather narrow? Yes, I suppose they are. They lead to the cellar, the mud floor of which is covered with the skeletons of students past. What's actually down there? A furnace that conks out monthly. Still, the way the rickety steps plunge into the gloom does remind you of a medieval castle's dungeon, doesn't it?

Behind that curtain is a bedroom. This door, the bathroom. You'll notice it is the closet-style bath of the Renaissance period. Have a seat on the throne.

Observe the cozy atmosphere. To get in the tub, you step over the taps, balancing yourself on the walls on either side of the tub. Come along - careful when you get up - don't bang your knees on the sink that juts over the toilet and tub.

You want to hand your coat in that closet? It happens to be my bedroom.

The apartment may seem a humble abode from the outside. But once you have entered the kitchen, what an elegant display awaits your eyes. Wait - you can overlook the fact that there is no daylight in here because the solitary window, which faces a brick wall, is

covered in a delightful blue and white print plastic curtain. The glare of the naked lightbulb makes up for the lack of sunlight, and look at the soft shadows it casts. Most romantic. Why, in the evening, you don't even notice that there is no daylight, except for the dying plant on the window sill.

Survey the large expanse of the room at your leisure. Take your time, there's plenty of space to cover - all of six feet in every direction. At the far far end of the room is the porch door. This door is most entertaining. It does not close properly. When you want to get rid of someone, you press them up against the door as though you were about to kiss them. Then, apply a little pressure, and - bang - they find themselves tumbled on the ground of a dark cavernous store-room, lying with their feet in a drift of snow and their head next to last week's garbage.

The snow, you notice, has drifted up against the kitchen door. You realize, of course, that it is most convenient for parties, for keeping beer cool, that is.

The chair and the table are actually quite fond of each other; that is why the back of the chair is always jimmied right up against the door. Just as the small, round, table is quite fond of the wall and the chair. They are all so fond of each other that we can't bring ourselves to move them apart, so we slip in and out of the close seats carefully, so as not to

knock the uneven table. Besides, the chairs are so wobbly it is best to wedge them up against the wall. At any rate, where would we push them back to? One chair would go into the door, and the other into the garbage bag.

I knew you'd notice that garbage bag, there between the table and sink. It does fill up its little corner so admirably - almost everyone notices it right away. It has such a friendly smell to it, don't you think? And the coffee grinds look so sharp against the orange peels that are cuddled in the sardine can. Quite sharp looking, as I said.

Ah yes. Oh Mighty Moffat, our lord and master, the Great White Fridge. See how it nobly commands the room. Praise to thee, Great White Fridge, preserver and keeper of our daily food. Do go ahead and open it. It will be honoured to have you gaze at its inner sanctum. I'll just step out of the room while you... Bare, you say? Well, were not the statues made by the Greeks bare - naked - and are not they the epitome of beauty? Simplicity, the essence of good art. Certainly you may-help yourself. I thought you'd appreciate the rows of beer bottles nuzzling each other on their sparkling aluminum-foil-covered shelf. That velvety black stuff? Why, its uh... the most natural lining a fridge could have, as soft as moss. It is pure home-grown mold.

It's an efficient little machine, that stove in the corner. Truly a marvel of mechanics. Do you know, of the four burners, we were lucky enough to coax it into making two work? That's what I call good temperament. When we saw how well those two burners ruddied up, we didn't mind at all that the oven had no dial. And looks at these knobs. They're magnificent. With them we can turn the burners on and off, and even get medium temperatures - we just got them last week.

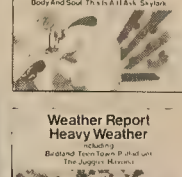
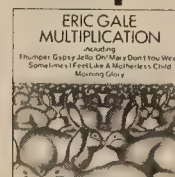
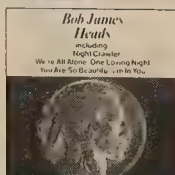
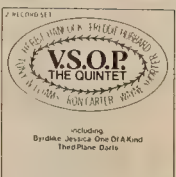
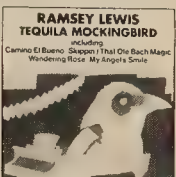
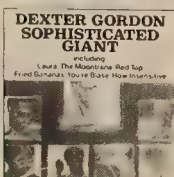
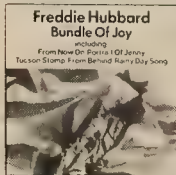
I quite agree with you. The multitude

of colours on the floor tile pattern almost overwhelms you, doesn't it. We think the floor is enchanted; once you drop something on it, you can never find it again. Tilted, do you say? But that's part of the design, you see. The floor slopes to give you the illusion that you are in a palace perched on the edge of a mountain. And just look at these walls. Why, the colours are a combination of the best of all the palaces in the world. There, on one wall, is the traditional fruit-in-basket kitchen motif, in blue and gold and puke-green. On the other wall is the more modern geometric-star design in orange and brassy-green-green wallpaper. Notice how the peeling corners and unmatched edges give it both the antique and artisan look. And how the sagging bulging walls add dimension to the designs. Finally, the fourth wall, along with the cupboards and shelves, is painted a deep rich brown, the colour of the rich loam of fertile fields. And these walls look most fertile, indeed. There, in a long splattering streak, it grows some white stuff. And over there - maybe you can't see it - last month's spaghetti sauce.

The rack of instruments hanging off the bottom shelf? I see you don't cook very often. They dangle just over the table, well within reach (for baking, our table acts as the counter). We call it our guest rack. If you like your guest, you use the wooden pastry cutter that doesn't cut to tantalize their flesh. If you disagree with what they say, you give them a light smack on the hand with the back of the wooden spoon there. If you get in an argument, there is the rolling pin, thin enough to be quite pliable. If you want to discourage the aggressive guest, you use the pestle; you grind it into his face much as you would grind spices. Finally, that wooden mallet is a meat tenderizer; used on the guest you never want to return. As I said earlier, our humble abode is much like a medieval castle.

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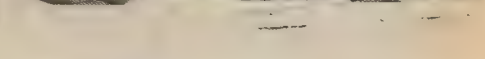
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The style is the man himself

As a typical citizen of the Carleton University community you probably know little about your compatriots outside your own discipline. There's no time and few opportunities.

So take this one. We've designed this little photo essay to tell you some things about one of Carleton's most insular areas of study, the School of Architecture. Arch people are notorious for practicing hermitism in their very own building, and being quite bust at it, too, thank you.

But they're creative and interesting, you know. So we invited six architecture professors to tell us what the most remarkable building in Ottawa was. In all cases the choice of an architectural style tells us about the values of the man himself.



University Centre Frank Carter

Jacque McNish

The contribution an individual building makes to its environment is the measure of its success, says architecture professor Frank Carter. He chose two Ottawa structures instead of one to illustrate how domestic and institutional buildings can

achieve this success. Carter first noticed this house on St. Patrick street five or six years ago.

"It is not a profound building on its own. The house stands out because it is a complement to the street as a whole," says Carter.

It is a simply shaped house that gains some character from the additions on its raw frame, he says. The porch and the window decorations make the building stand out so it contributes to the street as a whole.

Carter's main interest in architecture is the whole rather than the parts. He prefers buildings that blend in with their surroundings rather than imposing structures designed to stand out.

"Although the houses on the street are of a very different nature they work together to contribute to the street.

"You would have to search

much harder to find a house like this in the suburbs. Even if you did, it would be isolated and it wouldn't be contributing to its immediate environment."

Carter says the University Centre at Ottawa University contributes to the whole very successfully because it knits the surrounding buildings together.

"It is a focus of attention; an integrating fibre of this section of campus. Each of the buildings here depend on each other; the whole of the university is more important than its parts."

The University Centre, completed in 1973, was designed by three Montreal Architects, Patineau, Gerin-Lajoie, and Le Blanc.

"It is a very simple building, it is ground oriented and it has a sense of belonging to the place," says Carter.

Carter has been teaching at Carleton's School of Architecture for seven years. He completed his undergraduate work at the University of Toronto in 1965, and got his Masters of Architecture at Harvard University.



National Arts Centre Donald Westwood

Donna Tranquada

Donald Westwood decided to choose the National Arts Centre (NAC) because it was a combination of the good, the bad and the ugly.

Although the NAC is socially functional, because it is pleasing to look at, Westwood says the centre is not structurally functional for the hundreds of people who have to use it.

The parking facilities and access to the theatre do not coincide with the intended role of the building, he says.

"It was designed for the nineteenth century, even though it was built in Centennial year. Then, coaches would drop you off at the door of a theatre and return later."

"But now, you get all dressed up drive to the NAC, park underground and have to walk amidst fumes to the outside to get to the entrance."

Westwood says he also opposes the presence of outside architecture inside the theatres. "Once inside you shouldn't be aware of the outside."

There is a very dominant geometry that is present in the inside. For example, he says, you can still see the pipes in the theatres and the textures of the walls are the same inside and out.

Westwood graduated from the London Polytechnic Institute in London, England. He began teaching at Carleton in 1971 and specializes in studio structural projects.



Photos by J. Kempf

The Marble Works

Enn Kayari

Donna Tranquada

The Marble Works restaurant on Waller St. at Rideau was chosen by two Carleton architecture professors as the most outstanding building in Ottawa. The building, originally a tannery, was redesigned by Carleton professor Barry Padolski and reopened in 1977.

The outstanding feature of some of Ottawa's buildings is functional efficiency, not structural beauty, says Enn Kayari.

The Marble Works was chosen by Kayari because he thought it was the best example of this functionalism.

"The blend of contemporary and traditional styles is handled well and there is social value and use."

This type of renovation from old to new, which retains the heritage, is symbolic he says.

"It also demonstrates that it can be an economic proposition. It's dynamic and organic, which can grow and change with needs, uses, ideas and values."

Kayari says there is no reason why other older buildings in Ottawa cannot be renovated.

"I would like to see old buildings used, preserved and put to a useful social purpose. This will provide a richer heritage perhaps in the form of libraries and art galleries."

Kayari came to Carleton in 1971 and specializes in the combination of energy with architecture. He completed his undergraduate studies at the University of Toronto, and got his graduate degree at the University of Philadelphia.



Ray Burton

Randy Burton

Ray Burton says the renovation of old buildings is the most encouraging trend in Ottawa architecture and the Marble Works is the best example of this new direction.

"It's small, but sensitively done. The architect went to a lot of trouble to get the reconstruction details right. It's regrettable there isn't more of that kind of thing."

Renovation, instead of destruction and high rise construction, keeps the com-

munity more stable and provides continuity to the environment, he says.

"High rises are in conflict with human needs and they drive the small shopkeepers out."

Burton says there is more public input into community planning in Canada than in his native Britain. But, he says uncontrolled strip development and shopping centres, characteristic of North America, are "the absolute drags environmentally."

Burton graduated from the architecture school of Polytechnic Central of London in 1961 and worked in Britain until he came to Carleton three years ago.

Place du
Portage
Barry
Padolski

Randy Burton

Barry Padolski says the federal government's new office complex in Hull, Place du Portage, is the most outstanding structure in the Ottawa area, but not for esthetic or utilitarian reasons.

"It's a monument to the Fat City of big government. It represents the growth of the public sector and federal centralization. Its other dimension is impersonality. It's a tribute to grayness, both inside and out."

"Initiative has been taken away from the individual and the community. People expect the government to do what we could do better ourselves." This includes community planning and urban renewal as well as new buildings, he says.

Padolsky has degrees in architecture and urban planning. He has been involved in Vanier's Neighborhood Improvement Plan, the Sandy Hill plan and is on planning and design committees for the city.



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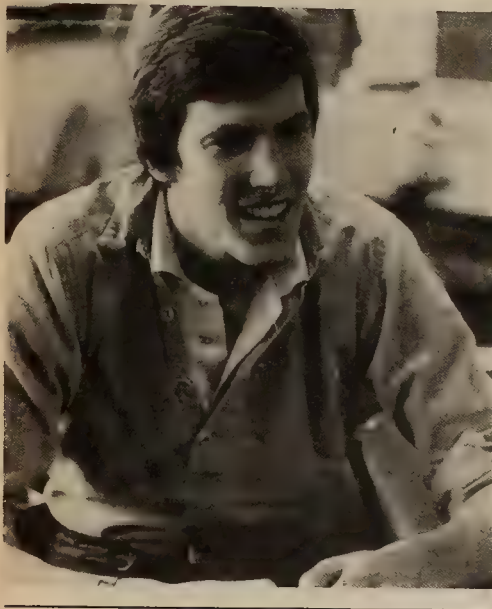
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Jon Love: Putting success in perspective



Luciano DiNardo

For almost half of his 23 years, Jon Love has been a star basketball player.

Before he came to Carleton and the Ravens he was widely recognized as the best high school player in Ottawa while at Lisgar Collegiate. In one game Love scored an astronomical 44 points in one half.

Many universities vied for Love's basketball services. He chose Carleton. His father Ross Love, was then Carleton's VP Academic and Drew Love was a member of the Ravens.

At Carleton Jon scored more points, played more games and grabbed more rebounds than any Raven before him. He was selected to the Ontario Universities' Athletic Association (OUAA) Eastern division first all-star team for all of his five years here.

The glamour that attended these years of accomplishment ended when Love pulled off his uniform for the last time, March 1 in a losing effort against Laurentian.

"At first I didn't want to take it off," he said. "It seemed like I left it on for an eternity when in reality it probably was just five or ten minutes. But then I realized that there would be other games and other teams, and that although my university basketball playing days were over I could always go and play with other teams and other leagues."

Love says it's important to keep the accomplishments and acclaim in some perspective because you have a lot of life to live after your playing days are over.

"The so-called 'star image' never really got to me all that much, because just like anybody else, you have your small core of friends and then an even smaller core of really close friends. They're the people that are going to make your real future, not just playing basketball.

"As far as losing all that glitter in the limelight, I'm not worried or upset about it at all. You have to be able to cope with things like that and if you can't, then you should never have put yourself into that situation. Everything has to come to an end sooner or later."

Despite the satisfaction Love obtained from playing basketball both at Carleton and Lisgar, a life devoted to basketball has presented some drawbacks.

"I think I have missed out on a lot of things because of basketball," said Love, "especially other sports that I wanted to do but I haven't been able to because of the time involved. I haven't skied or played hockey for quite a while and those are things I love to do. But since they're winter sports, and basketball was a winter sport it was one or the other."

"I haven't been able to get involved in some hobbies either. Last summer I bought a lot of paint equipment and I wanted to do that, but when basketball rolled around I had to stop. Now that basketball's over with I'd like to get back into my painting again and perhaps some pencil sketches as well."

"When you really think of it I didn't miss doing these things because I was playing basketball

and that was at the top of my list."

Love says he's not bothered by the jock image that inevitably gets hung on athletes.

"I guess I was labelled with that jock image. What happens is you hang around with a bunch of guys and certain expressions and mannerisms develop. You just develop a certain jargon... that carries from the change room out in front of other people and I guess you don't realize it."

"But the image structure is created from people who look inside from the outside."

Raised in a family with an athletic father and three competitive older brothers, Chris, David and Drew, sports in the Love household became a real family affair.

"I was the youngest and because of that I was kind of lucky, because I got a chance to pick up skills at an earlier age than my brothers did," said Love.

"You'd watch them and play with them and their friends and the competition would always be good, because I would be playing with people older than I was."

Love said the brother that influenced him the most to play basketball was Drew. Both played at Lisgar and at Carleton.

"Certainly Drew was a motivating factor for me to play basketball," said Love. "He was a good basketball player when I was growing up so naturally you tend to stick to your nearest older brother. I felt most comfortable playing the sport he did."

"There never really was a challenge to beat Drew at basketball although there was a motivation to play because he played. Hell, basketball between us is nothing. You should see some of the ping pong games we have in the basement."

Jon's father was involved in all types of sports and hobbies and Jon credits him for exposing all four brothers to different kinds of sports and activities.

"I guess my father was a real influence why my brothers and I like so many different kinds of sports, because he was always either playing volleyball, basketball, broomball or sailing up at our cottage and I guess it just naturally wore off on us."

Love says that although his playing days for the Ravens are over, his basketball career has not come to a complete halt.

"Lately, I've been giving playing basketball in Europe a lot of thought, but it's just a thought," he said. "I've talked to a few people who have played in Europe and I think I could possibly make it at one of the levels."

European basketball is divided into four levels, much in

the same manner semi-pro baseball is structured in the United States.

"I've never really thought about going to the States to play in say the semi-pro leagues down there. The basketball down there is like a rat race. It's too financially oriented. I like to play because I enjoy it, not because I want to get money out of it."

Love says he can also help out with several high school teams in the city. His brothers Chris and David teach at Sir John A. Macdonald and Ottawa Tech.

But what Love decides to do depends on whether he can enter Teachers' College.

"It all really depends on whether or not I go to Teachers' College. I'd like to go there but right now there's a shortage of jobs in that field so I'd have to take a closer look at entering Teachers' College."

Love says he'll probably play in the Senior City League to basically stay in shape and have fun because it's structured so that a player can place himself on a team with people he knows. If it doesn't work out, "you can always just pack it in

at the end of the year," he says.

Love described his biggest disappointment with the Ravens as never making it to the National Finals.

"Because once you get there," he says, "history shows that anybody can win."

He says it's difficult to figure out which was the best Ravens squad during his career. "The 1972-73 team was by far the biggest and strongest with such players as 6'6" Lorne Bowles at centre, my brother who is 6'4" and Dave Montagano, who is now playing pro football."

Last year's team, he says, was probably more talented than the 72 edition. But when you got past the starting five they were perhaps not as deep, he says.

With his Raven career behind him and new goals before him, Love says that he has not entirely left the Carleton basketball scene and warns that he will return, uniform and all.

"Maybe during those alumni games I'll be lucky enough to get my old uniform (25) back and I'll be able to teach those young ball players a lesson or two."

The jock image: "What happens is you hang around with a bunch of guys and certain expressions and mannerisms develop. You just develop a certain jargon... that carries from the change room out in front of other people and I guess you don't realize it."



THE CHARLATAN

**Yearbook
1977/78**

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Film: The Edible Review

John Ramlochand

In the newspapers, and in most popular magazines, arts reviews (in particular, film) have been reduced to the level of Big Mac hamburgers. Their increasing quantity fatten the body of criticism existing today, but more often than not, they are insubstantial and without nutritious value.

Film reflects the consumer ethics of reviewers. Primarily because of the capitalistic structure of the media, reviewing is geared towards quick consumption, superficial analysis of the film in question and a patented, repetitive formula. This formula usually includes a plot outline, a heavy emphasis on the acting (especially if the star(s) are well known) and a snappy, breezy conclusion. Actually, "breezy" is the key to most of these reviews. They invariably attempt a light tone which matches the intent of the review: to act as a guide to the potential consumer (film-goer).

The relationship between movie ads and reviews can be seen in the use of short clips from reviews in the ad itself. These superlative-laden segments suggest not only the cosy affair between selling and reviewing a movie, but also points to the loose, superficial content of the reviews.

The time has come, though, for an end to these fans' notes. Film, with many notable exceptions such as Hollywood exploitation films and porn quickies, must be treated as an art form. It is a pressing necessity because the function of criticism in a work of art is of great importance. Criticism does not operate in some kind of vacuum distinct from art. Rather, it forms a symbiotic relationship which both perpetuates the quality and types of films being made. Criticism is able to do this by wielding its sharpest power: the ability to control and direct audience expectations. While this is by no means a rigid system, there does seem to be an indirect relationship between bad criticism, bad films and lowered audience desires.

This state of affairs is not simply the fault of the critics themselves (although many lack any formal training in film), but a product of the media system. The concern of the media is on speed (first one to review a film gets points), thus good writing or the time to develop a well thought-out analysis is not emphasized.

While it is practical from the media's and the filmgoer's viewpoint to have a review out early, speed should not be the primary consideration. Ads serve the purpose of making people aware of the film without the need of a quickly written and hastily thought-out review. Even if the review comes out later and is better written, it serves the purpose of being an analysis by which people can gauge their own reactions, or (if they missed it) learn about the value of the film. The review, then, should not be simply churned out to serve as a selling point of the film.

It is perhaps the standards of the reviews that are most objectionable though. Presently, the single most important criterion of excellence is "entertainment." Movies rise and fall according to their ability to excite, to act as escapist vehicles.

Critics lack any ideological stance or any awareness of the economic or political structure behind a given film. This is particularly sad since film is a collaborative, capitalist enterprise which (increasingly) requires vast amounts of money. Film, then, cannot help but reflect, in some way, the capitalist forces that come into play in its production.

Realizing that film naturally expresses (or reflects) some ideological principle opens the gates of film criticism. As a reviewer, one is no longer tied to simply evaluating acting, the individual contribution of the director, whether the film is worth seeing or not. Instead, the whole process of cinema (from its initial production, distribution, aesthetics and politics) can be considered. Even a bad film can have a value within this system because of the way it may speak about the movie industry or its particular genre. Also the structure of a film, its camera style, the director's choice of subject (if it is his) and many other facets of film can be explored.

The necessity for better film criticism is important too because of the nature of film. Film's impact, because of its visual immediacy, is so powerful that the viewer can be easily duped into believing what he/she sees is the truth.

Present day film reviews do nothing to undermine this falsehood. They simply perpetuate the commonplace views of film, and, indirectly, the type of films being made. By failing to question the ideological principles embodied in a

"A gripping mystery." - Gene Shalit, NBC-TV

"Spellbinding power." - Joseph Gelmis, Newsday

"Builds to a ferocious climax. Likely to leave an audience limp." - William Wolf, Cue Magazine

"Funny, ingenious comedy." - William Wolf, Cue Magazine

"A fiesta of a film, exuberant, exotic, erotic and often excruciatingly funny." - Thomas Quinn Curtis, International Herald Tribune

"An enchanting movie." - Leo Lerman, Vogue Magazine

"A touching, tender portrait of real people."

GO SEE IT!" - Aaron Schindler, Family Circle

"A ROSE BOUQUET OF FEELING. A sweet, structured film distinguished by deep feeling and remarkably good performances...and an American movie at that! A carefully selected cast...ensemble playing at its best."

-Judith Crist, New York Post

"It is the most consistently stylish, intelligent and enchanting movie musical since 'Gigi'."

-Rex Reed, Vogue Magazine

particular film, they continue to view it as merely entertainment, and remain blind to the powerful influences of this art form.

(If you've seen Leni Riefenstahl's *Triumph of the Will*, a propaganda film which celebrates the Nazi's of the 1930's, you would be surprised at the incredibly powerful effect of the film medium.)

With these ideas in mind, it seems

crucial to the process of filmmaking and of viewing, that the critical perspectives be upgraded. It is not to suggest that reviews be totally serious or in any way inaccessible to all but an elite few, but that what is written be of a better quality and be grounded in a tradition of analytical criticism; and not the superficial, thoughtless reviews of popular, contemporary critics.

Now, Oscar... pan to the right

Phil Shaw

Vanessa Redgrave's acceptance speech was the most significant thing about this year's Academy Awards. Each year since Marlon Brando politicized the proceedings by having an American Indian princess refuse his award for best actor, some incident has served to further demystify Oscar.

Last year, the activism reached a peak, when Hollywood's new wave, represented by Warren Beatty and Jane Fonda, worked over every possible symbol. The name of categories was changed from "best..." to "...of the year" to de-emphasize competitiveness. Such outcasts as Norman Mailer, Lillian Hellman, and Chevy Chase appeared on stage. Oscar himself suffered dismemberment when Marty Feldman smashed a statuette on stage.

This year, Oscar's golden anniversary, the Academy of Motion Picture Arts and Sciences pulled back from the brink and lurched the production a bit to the right. The presence of Bob Hope, Oscar's long lost master of ceremonies from the pre-Vietnam sixties, was enough to prove the conservative leanings.

But Redgrave put it all securely in a political context anyway. Her's was the first award given out, proving the Academy's awareness that she had a chance to win and its wish to get the potentially ugly incident out of the way quickly.

The strategy backfired. Redgrave's pronouncement hung over the remainder

of the evening, provoking crusty curmudgeon screenwriter Paddy Chayefsky (Network and Hospital) to publicly scold her almost two hours later. Redgrave received boos and aahs, then applause; Chayefsky was applauded, too. However, the second presentation made by Chayefsky was to Alvin Sargent, for best adapted screenplay for *Julia*, who made a quiet plea that the awards could be a place to express concerns, loves, and appreciation. He, too, was applauded.

In a way, the evening was one long attempt to reconcile the two halves of Hollywood. They were represented frequently in the presenters: Henry Winkler teamed with Greer Garson, Cicely Tyson with King Vidor. Certainly, too, it was an old-time thrill to see oldtimers like actresses Olivia de Havilland, Joan Fontaine, Barbara Stanwyck, and Bette Davis, director Howard Hawks, and designer Edith Head on one stage in one evening.

The production showed openness in other ways, too. Annie Hall's co-screenwriter Marshall Brickman referred to Oscar as a piece of tin. When ex-president of the Academy, Gregory Peck, introduced this year's representatives from Price Waterhouse, he referred to them as a convention of the production. What would "And the winner is..." be without Price Waterhouse? Marcello Mastroianni gave up on his poor English with a smile and a big shrug, and Sylvester Stallone referred to a tardy cue-card change saying "Do you want me to do it from memory?" Even Bob Hope relaxed several times, at one point

referring to one of the many groups receiving awards as looking like the Ram's backfield.

The ultimate evidence of a new awareness was the voting of three of the four major awards, best film, best director, and best actress, to Annie Hall. Hollywood has rarely granted so much praise to a New Yorker like Woody Allen who spares no one for LA and refuses to accept invitations to Oscar night. For once it seemed, inter-coastal jealousy did not prevent the awards going to those who most merited them.

One additional fan's note: technology seemed to come home to Hollywood Monday night as well. The television production was a co-ordinated banquet of quick cuts, sweeping camera movements, tapes (for C3PO, R2D2, and Mickey Mouse), and a huge film screen dropped from the stage ceiling for the viewing of short cuts from nominated films.

Technology won Oscars, too, as group after group received awards for sound and visual synthesis for *Star Wars*. A special award went to the developers of Steady-Cam a new miniature camera stabilized in the harness which attaches it to the cameraman. Hand held cameras need jerk no more.

Politics, technology and jealousy have always been the underlying forces at the Oscars, and in film-making in general. But it took 50 years for the Academy to hold an awards night that made everybody aware of all that.



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THIS WEEK AND MORE

7 friday

The Talk and Tour featured today at 12:30 at the National Gallery examines the Earl of Stratford and his family.

Les Ballets-Jazz performs in the NAC Opera this evening at 8:30.

Ian Tamblyn (pictured right) entertains in Roosert's this weekend, nightly from 8:00.

Professor Roger Fischler will discuss various myths and theories about pyramids in a slide-illustrated lecture today at 2:30 in the Tory 'Egg'.

La Mouette continues in the NAC Studio nightly at 8:00 until the end of the month.

The Church and the State in Poland will be discussed by Professor Vincent Chrypinski of the University of Windsor today at 2:30 in D494 Loeb. The lecture is sponsored by the Institute of Soviet and East European Studies.

Highstreet plays in The Pub this weekend.

Noted Canadian philosopher, political activist and social critic, **Charles Taylor** will deliver the 1978 Alan B. Plaunt Memorial Lectures entitled *Language and Human Nature*. These two lectures will take place today and tomorrow at 8:30 in the Alumni Theatre, Southam Hall.

The Maltese Falcon and **Mel Brooks' The Producers** will be screened tonight at 7:30 and 9:30 at the Towne Cinema. The Midnight film is *Yessongs*.



8 saturday

The National Gallery's current exhibition is *Photographic Crossroads: The Photo League*, on view daily until May 10.

A bicycle show and workshop will be held today from 11:00 am to 7:00 pm and tomorrow from noon to 6:00 in the School of Architecture. The workshop includes seminars, movies, a bike swap, tune-up and safety clinics, and police registration. Admission is \$2.00.

John Ogdon is presented in the Opera of the NAC tonight at 8:30. Tickets range from \$3.00 to \$6.00.

Etat de Siege, a French film on a revolutionary group in Latin America is being screened at the University of Ottawa, 147 Fataux Hall at 8:00 tonight. Admission is \$2.00.

Tonight's films at the Towne Cinema are: *The Producers* at 7:30, *The Night Porter* at 9:30, and *Outrageous* at midnight.

9 sunday

Desperate Journey is being screened tonight at 7:30 at the NFT followed by *Too Much, Too Soon* at 9:30.

Harold and Maude is featured tonight at the Towne at 7:30, followed by *Music Lovers* at 9:30.

Dutch Landscapes in the permanent collection is the subject of a talk and tour at the National Gallery today at 3:00.

The Penguin Performance Company presents **Spokesong**, a cycling romance set in Belfast today, at Second Space, 20 Graham Ave. The play runs until April 16, nightly at 8:30. Tickets are \$4.00 for adults, \$3.00 for students.



Thank the theald thanelth thing

12 wednesday

The National Gallery features a talk and tour today at 12:30 on 'Blunden Harbour' by Emile Carr.

The nutrition lectures continue today with *Preventive Nutrition*, 20th floor, Arts Tower at 12:30.

Casablanca, with Humphrey Bogart and Ingrid Bergman will be screened at the Towne tonight at 7:30, followed by *Swept Away* at 9:30.

14 friday

The final lecture in the nutrition series is being held today at 12:30 on the 20th floor, Arts Shop. The topic is, *How to Shop*.

Casablanca will be screened at 7:30, followed by *Roman Polanski's The Tenant* at 9:30 tonight at the Towne Cinema. *The Rocky Horror Picture Show* will be shown at midnight.

10 monday

Thark opens in the Theatre of the NAC tonight and plays nightly at 8:00, until the end of the month.

The Hometown Band performs in the NAC tonight at 8:30.

A series of nutrition lectures begins today and runs all this week at 12:30 to 1:30 daily in the Faculty Lounge of the Arts Tower. Today's subject is *Basic Nutrition*.

The Ottawa Community Law Program's free public lecture series continues tonight on the topic *Small Claims Court*. The lecture will begin at 7:30 pm at the Central Ottawa Public Library.

Harold and Maude will be shown at the Towne Cinema tonight at 7:30 followed by *Music Lovers* at 9:30.

11 tuesday

Harry Belafonte returns to the NAC Opera for seven performances nightly until Sunday. Tickets range from \$6.00 to \$12.00.

The second in a series of nutrition lectures features a discussion of *Fad Diets*, today at 12:30, 20th floor, Arts Tower.

A Worker's Diary will be screened today at the National Film Theatre at 7:30, followed by *One Man's War* at 9:30.

Barbarella, with Jane Fonda, will be screened at 7:30 at the Towne Cinema. *Lina Wertmüller's Swept Away* will follow at 9:30.

13 thursday

The Adventures of Robin Hood at 7:30, and *Captain Blood* at 9:30, are being screened tonight at the National Film Theatre.

The Last Honor of Catharina Blum and *Citizen's Band* are featured tonight at 7:30 and 9:30 at the Towne Cinema.

Pop Art Sculpture: Segal and Oldenburg is the topic of today's talk and tour at 8:00 in the National Gallery.

The International Cultural Foundation presents a lecture by Reverend Martin Porter on the topic, *How Shall We Live: Ethics in a Changing World* at 7:00 in the Central Ottawa Public Library auditorium.

Life Cycle Feeding is the fourth in a series of nutritional lectures being held today on the 20th floor of the Arts Tower at 12:30.

This Week and More (TWAM) is our calendar of events. Meetings, lectures, films, and other activities can be listed free of charge. **Deadline for all submissions to TWAM is the Friday, noon of the week prior to publication.** Telephone submissions cannot be accepted. All submissions should be typed.

Compiled by Karen Shopsowitz,
Mary Fitzhenry & Sue Craig.

Before and After Science

Brian Eno
Polydor

Phil Shaw

Near unknowns may populate the core of every musical movement. They are often responsible for the sound but never heaped with rewards or recognition. The selling power of recent LA rock is based on two men: Eagles' erstwhile producer Bill Szymczyk and Lowell George. Certainly they've had more to do with the sound and the songs recorded there than Linda Ronstadt has. In New York, musician-producer Miami Steve Van Zandt is one of that scene's strengths, while in London, producer Nick Lowe is the big consideration in the success of current giants Graham Parker and Elvis Costello.

Another British little-known is Brian Eno, yet he has been the pivotal character around which a hugely influential musical family, the Canterbury school, has moved. Canterbury includes the original Soft Machine, its two alumni, guitarist Kevin Ayers (an Eno cohort), and Eno soundalike Robert Wyatt. Pink Floyd, Mike "Tubular Bells" Oldfield, and the band Gong also fit in here.

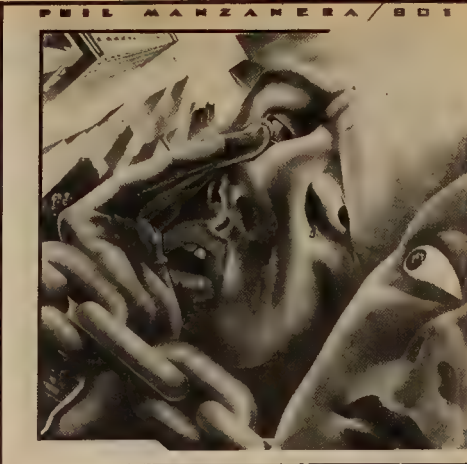
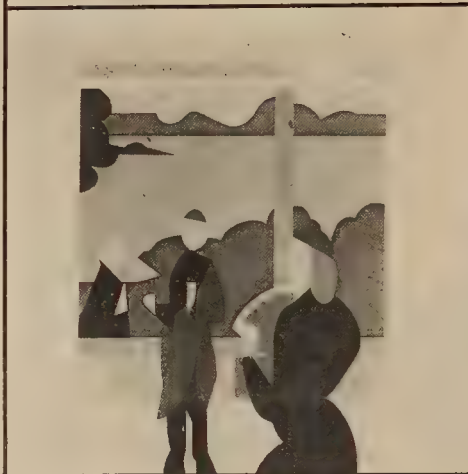
Eno's current group niche is in a loosely knit band called 801, whose mainman is guitarist Phil Manzanera. Both are ex-Roxy Music members, the first band which used Eno's talents. 801 also now contains the creative shreds of the old 10CC, and drummer Simon Phillips, who also contributed to another British group, Metro.

Over the years since he left Roxy, Eno has made music with John Cale, David Bowie, the groups Camel and Ultravox, and Robert Fripp, guitarist to the late King Crimson. Bowie took Eno to the sound factories of Germany, the work-places of Kraftwerk and Donna Summer. Perhaps this is also where Eno met the group Cluster, with whom he's collaborated. Cale, meanwhile, ties Eno to New York, Cale having been a member of The Velvet Underground and a current punk aficionado. Eno's oddest group experiment is the Portsmouth Sinfonia, a group of non-musicians he gathered to play classical music. Eno played clarinet, which he cannot play.

Somewhere in Eno's little grey cells, the subconscious randomness of creative artistry encounters the specificity of technology, and achieves synthesis. Eno is a synthesizer, just as much as Robert Moog's contraption. He synthesizes a composition style which focuses on formats, not content, with a technical inability to play any instrument. He is credited on various album jackets as responsible for guitar treatments, tape loops, synthesizer and other keyboards, voice, bells, and oblique strategies. He couches his fascination with electronic technology in a philosophical vocabulary centred on the science of cybernetics.

As Eno understands it, cybernetics is the science of organization. It shows how to organize systems too complex to understand, to confront a world disorienting in its complexity. Here he makes the leap to art, defining art's function as the creation of conceptual disorientation. Good art breaks rules. It forces people to either accept it or retreat from life as they do from art, they eventually come to live in the past.

Eno had to learn cybernetics in order to understand "Paragraph Seven" of a piece of music called The Great Learning written by Cornelius Cardew. Once assistant to the young 20th century classical avant-gardist Karlheinz Stockhausen, Cardew put together The



Eno at work: oblique, minimal, easy

Great Learning before becoming a Maoist rhetorician.

"Paragraph Seven" has very few instructions for performance. Basically an exercise in accidents, it uses the failure of its individual performers as the basis for group success, and Eno says it comes out sounding great every time.

Eno got into music by transferring from studying painting in various British art schools. (He still collaborates with artist Peter Schmidt, who produced the album cover for Eno's Taking Tiger Mountain by Strategy, and the prints included in the new album, *Before and After Science*, as well as the jacket for his second duet with Fripp, *Evening Star*.) He found music more immediate and less cumbersome for such concerns as systems and processes in time. His interest had switched from products to procedures. As a composer he found that the two happened at the same time (that is, the playing and the music), implying a much looser link between behaviour and the results of behaviour, as in painting.

Eno's been classified a minimalist. His compositions are short, his contributions, in terms of technical expertise and random noodlings, minute. He seemed to be a lone wolf in that artistic

pigeonhole until reviewers of his music began shoving such other performers as Stockhausen, Philip Glass and even The Ramones into it. But his contributions to the use of technology in the production of art loom maximal. He understands the possibilities of the moog in its coldest sense just as well as Stevie Wonder uses it in its lushest, warmest ways. He uses technological systems to create technological music. He knows that a tape recorder turns sound into a plastic that can be cut up and re-formed (much like the Russian director Sergei Eisenstein understood film in the early 20th century).

Beyond this Eno knows that upsetting the technology of music will upset the way we listen to it and ultimately our lives as well. His work with Bowie on *Low*, for instance, was predicated on the African tribal style of music in which the anchor in the performance — the drums — is given as much prominence as the soloists: the voices. Translated for *Low*, this meant mixing the bass, rhythm guitar and drums as prominently as the lead voices, lead guitar and other instruments. Eno's destruction of conventional musical hierarchy produced rather upsetting music.

All this theorizing about the production of Eno's art would stand as mystifying, perhaps useless intellectualizing if the music itself was not so enjoyable. Eno's tunes are frequently light, airy, even humorous, and are best exemplified on *Another Green World*.

Conveniently, the new album, *Before and After Science*, is a kind of fusion of the two types of music presented on *Low* and *Another Green World*. Side one is the percussive side, flip it over, and the music is airy, dominated by light keyboards. There are ten songs, five to a side, but the album is subtitled *Fourteen Pictures*, to include the four watercolour prints by Peter Schmidt packaged with the import edition and available by mail for domestic purchasers. The album includes work by Fripp, Manzanera, and members of 801 and Cluster.

Before and After Science, like most Eno work, is easy to listen to. But it is not enough to sit back and let Eno's soft touch tickle you. The man's philosophical concerns say much more about the nature of music and art in general and how they produce meaningful enjoyment.

